

57  
BROADWAY BUZZ

**Dramatic**  
**Mirror**  
and THEATRE WORLD

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OCT. 30, 1920



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*Screen & Stage Plays • Page S. Jay Kaufman!*

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of Paris and London

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and THEATRE WORLD

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H. A. WYCKOFF,  
President

S. JAY KAUFMAN  
Editor-in-Chief

W. S. PATJENS, V. Pres.; L. R. REID, Edit.; J. J. MARTIN, Mging. Edit.; JOHNNY O'CONNOR, MARK VANCE, BENJ. DE CASSERES, Assoc. Edits.; JACK NEWMARK, Adv. Mgr.; J. G. RALSTON, Adv. Director

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RAY DAVIDSON, Manager

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Out in New York on Thursday

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and a host of  
others

Are writing Special  
Articles for the

## X MJA S MIRROR

The Christmas Dramatic Mirror and Theatre World will be printed in full colors throughout—inside as well as outside—and in addition to the special articles will be profusely illustrated in full colors.

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DEC. 23

Color advertisements must  
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**ELINOR FIELD**

*Attractive young screen player who is portraying the leading feminine role in American's new feature picture, "The Blue Moon," adapted from the popular novel of that title.*

DRAMATIC MIRROR



# Page S. Jay Kaufman!

**I** HAVE been going to the theatre, regularly, for twenty years. Regularly.

As often as six times a week.

I would go to see a play every night of every week and not tire of theatreing if there were enough plays to make this possible.

And if I were a manager I would make first nights into something which they decidedly are not now.

I would keep out the cliques and the claques.

I would get Arthur Hopkins' list and use it.

I would announce the curtain at certain hour. It would ring up at that hour.

I would allow none to be seated while the curtain is up.

I would not invite a critic who would not be willing to remain until the final curtain.

And when the curtain fell I would invite anyone in the audience who cared to discuss the play or the production to remain and discuss it. Either from the stage or from his or her seat.

I would serve coffee, as did Mr. Ames. And cigarettes. And see to it that there were matches.

I would have no programmes. The names of the players might be announced. But a really good play requires no programme. The first night is "wise." Why make it easier for him to lose the enjoyment of not knowing what is to come?

## On An Art Theatre

Last year the doing of the Jewish Art Theatre brought the Jewish authors and playwrights into prominence. A prominence they have never had before. And, unless I am very much mistaken, they will not have it again for many months to come.

Because Ben Ami has gone to the English speaking stage where Arthur Hopkins is soon to present him.

Because Ben Ami seems to have been the force which gave them the fine plays.

Because just now they seem to want to do only the old fashioned tears-sort-of-things plays.

And so the interest is gone.

I went to see Schildkraut. An able actor.

I went to see Adler. A great actor. An actor so great that he ranks higher than any actor on the English speaking stage today.

But the plays?

Gone are the "Idle Inns," the "Green Fields," the "Samson and Delilahs." These were ideal. These were novel. These were never cut and dried. Each said its say so superbly that the conventions were cut and slashed to nothingness.

I do not find the same fault with Adler that I do with Schildkraut. Adler returns to give a few performances.

But what excuse has Schildkraut? He went to the theatre which was an art theatre. And he did the sort of thing the French and the English theatres have been doing for years.

An art theatre is a theatre for experiments. Ben Ami did it.

An art theatre has a following which wants experiments.

## Distinctive First Nights—Schildkraut and an Art Theatre—Justice Erlanger—Duty for the Picture Fans—Square Managers

That is why they go to the art theatre.

They are moderns. They think for themselves. And they want no saccharine or lachrymal tales that go back two decades. Or more. They want the fine and the moving. They do not want the cheap and the theatrical. I have watched the character of these audiences. Again and again. And those which come to the old fashioned play are not crying as they did ten years ago. The Art Theatre changed that. They cry. But they cry only when the scene is real. When it's vital.

Schildkraut has the theatre, the

The days of booking on the street as in the old Union Square days is past.

And the managers have accountants who do their business as all big businesses are run.

Occasionally a would-be produces a play. But he doesn't produce another unless he is straight. Moreover there are any number of managers whose word is as good as a contract. Charles Dillingham, George M. Cohan, Winthrop Ames, Sam H. Harris, William Harris, Jr., John Golden, and Wagenhals and Kemper for examples.

Art answered, Mr. Dowling?



NAZIMOVA

*The brilliant Russian artist who has repeated her stage success in Metro pictures. Her latest,*

*following and the opportunity to do the fine things. Will he?*

## On a Square Deal

His name is George F. Dowling.

And he lives in Springfield, Mass.

And he wants to know where he can send a story which he thinks will make a good play. And where he can "rest contented that he will get a square deal if the piece is produced."

And the answer is of course, to any manager. One manager may give him a little better contract than the other. One manager may be more interested than another. But all managers are honest.

Is that a broad statement?

Perhaps.

But they must be.

Their business is a business now.

*"Madame Peacock," is being shown at the Capitol Theatre during "Anniversary Week"*

## On Picture Fans

The producer blames it on the exhibitor.

The exhibitor blames it on the fan.

The fan blames it on the producer.

And there you are. The circle remains a circle. And none breaks away from it.

Who should?

You, the fan, should.

And I'll tell you how I think it can be done.

It can be done by writing the manager of the theatre you frequent.

Tell him every time you liked a picture. And why.

Tell him every time you disliked a picture. And why.

Tell him when you see a picture at another theatre that you liked. And why. Tell your friends to do it.

Organize them into a Fan Club. When you see a stupid story keep your club away from it. And when you see a great picture—"Humoresque," "Over the Hills," "The Miracle Man," "The Song of the Soul"—make your club a self appointed advertising band for that picture.

AND insist on ideas in pictures. Ideas plus stories. Pictures that say something. Not merely the romances of two idiots. Not the tale of the curly headed boy and the curly headed ingenue. Insist on ideas even if they are comedy ideas. The Drews had an idea in their every picture.

You can do this and make pictures better. Better for yourself.

## On Justice Erlanger

Justice Mitchell L. Erlanger

Is a candidate for re-election.

He will be re-elected.

He has been nominated by both parties.

But.

It is important that you notice where his name is on the ballot. It is ninth. Which means that many voters may get tired before they get that far down. And so they may neglect to make the necessary cross for him.

That Justice Erlanger has been approved by both parties tells its own tale.

That there is a greater love for the theatre in him than in any other Justice hereabouts I venture the belief.

## On Chicago

I like Chicago quite as much as Jack Lait dislikes New York.

Or, rather, as much as Jack Lait of Chicago, says he dislikes New York.

And I like it because, among other things, it is more like London in its attitude toward the theatre than is any other city in the United States.

Chicago has a loving interest in the theatre and in the men and women of the theatre. I say a loving interest in the face of the "wise" gentry smiles that are certain to come.

Chicago makes the stay of every actor and every author in Chicago as happy as Chicago can, which is much.

Chicago does the little things which bring a touch of yesterday's illusion to the theatre.

Chicago is generous.

And I wonder if this doesn't mean something practical. Doesn't it mean that it is becoming easier for New York managers to induce their stars to go to Chicago? I know an actress who is as great success in one city as in the other—and she is really a great success—who says she prefers acting in Chicago. And, when not long ago a manager told her he could not get a theatre in New York for the new play in which she has since opened, she said, "Good. Let's open in Chicago. I'll have a better time there anyway and I'll give a better first performance."

I am pro-Chicago.



**VIRGINIA FOX**

*The dainty maid who is lending her charm and beauty to the leading roles opposite Buster Keaton in the comedies he is making for Metro.*

DRAMATIC MIRROR



# Broadway Buzz

FROM LOUIS R. REID

**W**HEN life becomes melodrama there is always acute suspense. Here is a report from Barcelona—the Barcelona of many a comic opera song—that the city is so quiet that the writers are alarmed.

## Lackaye Will Thank Him Yet

John McGraw did Wilton Lackaye a good turn. He kept him from attending the first night performances of some very bad plays.

## Oh—Hum!

Raymond Hitchcock has an especially diverting moment in "Hitchy-Koo" when he speaks of the drowsiness and languor of the campaign, adding that Julia Sanderson was so interested in the election that she was going to vote for Harding and Cox. Raymond is right. Never has the national yawn been so expansive as this Fall.

Rev. John Roach Straton has requested Thomas A. Edison to stay in his own field of science and refrain from seeking to enter that of theology. Now if the reverend will keep to his own field and refrain from seeking to enter that of the theatre there will be no complaint.

## A Change of Heart

A number of people are more friendly to the city administration since a certain official was accused of attending a party where liquor flowed like water. Friendly? Indeed, they are eager to become cronies of the official in the hope of being included among the guests at the next party.

## 16 or 60?

An actress of venerable years has just been treated with a gland ex-



tract and is reported to be feeling like a flapper. In the meantime youth is endeavoring, as always, to conduct itself in its customary senescent fashion. It is difficult at all times to tell the age of an actress but now the task is to be painfully arduous.

## The Law of Compensation

Senator Capper says that he will introduce a bill to prevent gambling in wheat futures. If such a bill had been introduced and passed twenty years ago it is doubtful if Frank Norris' story of Chicago, "The Pit," would have been written.

"If Johnny O'Connor breaks The Mirror," asks Tommy Gray, "will it mean seven years' hard luck?"



"Living in Hollywood doesn't mean that one is out of touch with New York's activities by any means," writes May Allison, the

## Far from Illinois

Chase is on the Western coast, Attell's in Montreal, Jackson's in his Greenville home. Far from jury call; I do not know the whereabouts Of Sullivan or Burns, But if I did I'd make this bet, That neither one returns.

George M. Cohan is said to be looking for a "thousand-dollar a week actor." Guess he'll have to go to the films to find one.

## A Thirty Years War

"Off with the dance," cried the Methodist Episcopalists as they glanced at the musty calendar of the blue laws. "On with the dance," cried the Actors' Equity Association, as it glanced at the calendar which contained the date of its annual ball. And the fight, as the saying is, was on.

The Prince of Wales is not in a hurry to marry, according to a report from England. Perhaps, his memory is too fresh of the beautiful young things he has met in his travels about the globe.

## Isn't There a Bit

too much Johnson in our newspaper copy these days, what with Hiram J. yelling the Western cry: "Be-rah, rah, rah"; Ban B. in the thick of a baseball political fight and Jack taking up an official residence at Joliet?

But Harry Thaw was successful in escaping from prison.

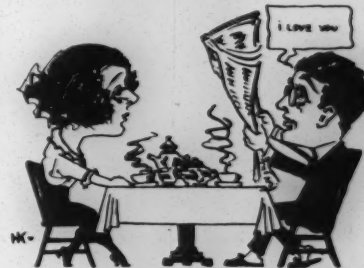
Metro star. "Give me Broadway Buzz at regular intervals and I know that I am still on the inside of the little old world's affairs"

Francis Bruguiere, the photographer, calls "Beyond the Horizon" the apotheosis of tuberculosis.

Why should any boy care as to the whereabouts of Frank and Dick Merriwell? Babe Ruth is announced as the author of a book called "The Home Run King."

## Let George Tell You!

"The husband must remember," it is W. L. George talking, "to say to his wife at least once a day, 'I love you,' in one form or another. I recall watching a man harness his horse one day while his wife looked



on. Without any preparatory remark he turned to her suddenly and said, 'I love you.' The wife said nothing, but she smiled—that was enough." Every man to his taste. Some men have no horses to harness. Perhaps, Mr. George would advise them to glance up suddenly from the sporting page or the stock reports at the breakfast table and say 'I love you' to their wives.

"Cook County may indict Abe Attell," says Marcus, "but she cannot extradite him."

## Leave It to You

A group of Rochester gangsters visited the village of Fairport the other night in six automobiles for the purpose of disciplining the citizens. They were sent back in ambulances. What is your headline on this: SMALL TOWN STUFF or THE STUFF OF WHICH SMALL TOWNS IS MADE?

An actor, out of work, looked under his pillow the other morning and found a pawn ticket.

## They're Coming

Father Abraham Erlanger, a couple of dozens strong. For a time it was believed that the season was not to have any representation of English authors. But here are Galsworthy, Knoblock, Hay; Shaw is in the offing. Barrie is packing his portmanteau.

Oh not to be in England  
Now that strife is there  
For whoever wakes in England  
Finds some Pankhurst everywhere  
—in the newspapers.

## A Blow to the Census

Our spies who are trailing the prohibition agents to their lairs—trust our spies for knowing a thing or two—breathlessly informed us today



that since the imperial ukase from Washington that the baggage of diplomats was to be safe from search there was not enough room on incoming liners for the immigrants and hence immigration had greatly decreased.

Do you remember when Mr. Bryan used to make long and fervent speeches for the Democratic Presidential candidate?

## What Was He Doing There?

"Uncle Joe" Cannon stumbled in his cellar and broke his wrist.—News item.

Maybe, Mr. Cohan will employ the services of Columbia's super-boy, who understands twelve languages at the age of twelve, to undertake to interpret "The Tavern" to the critics.

Ed. Howe has called for a ban upon the word 'pep.' Should he not expand his expurgatorious to include 'vamp' and 'jazz'? Both of these words are too much with us.

A brown October—a wonderfully, gorgeously, exquisitely brown October—but no ale.



DRAMATIC MIRROR

## WILLIAM E. HALLMAN

*The well-known stage and screen actor who is enacting the "heavy" role in the first Fanark picture, "The Crimson Cross," by N. Brewster Morse. Mr. Hallman is now appearing in "Enter Madame," in support*

*of Gilda Varesi and Norman Trevor, at the Fulton Theatre. He will also play one of the principal parts in the second Fanark production now being got under way by Director George Everett. Mr. Morse is the author.*



# Page Benjamin De Casseres!

**I** ONCE wrote a satire about Ruy Blas Cohen and Gil Blas Cohen, of Olympus, Indiana. They were known as the Blas Boys.

Out of the New York Sunday papers they dug up Culture. They read all the dramatic, musical, art and book reviews in all the Sunday papers for ten years. They even took the *Little Review*.

Fed up to the ceiling of their skulls on names and critiques, they resolved to spend a winter in New York and spend every hour of every day in the theatres, the concert halls and the art galleries.

The Blas Boys did this little thing. They started in October of their most immemorial year. In March they were

## Playing with Dollies

in a pavilion overlooking the East River, a keeper on either side of 'em. Sic transit gloria les Cohen!

But my Satire was not such a joke, after all. For two months I have been trying to keep up with all that is what in theatrical, musical artistic and literary New York, and my doctor tells me the birds of Bellevue will be a-calling me soon.

I do not care, as Eva Tanguay once insinuated. Culture or bust! There'll be a hot time in New York this winter, and as James Huneker says, we must do our duty by the Muses, come what may.

So if this column, page, squibonium, or whatever it is, should suddenly disappear from the *DRAMATIC MIRROR* and you, dear reader, should evince any curiosity as to my whereabouts, a letter addressed to the Booby Hutch, down at Twenty-sixth street wharf, will be your one best bet.

Last week I called

## Pavlowa Week

She shut out everything else for me except the home-brew, which is paramount always to me.

Fortune Gallo again. After giving us some fine old opera, with a sprinkle of some new things, he delighted my soul by letting me in—with the

## ONCOMERS

*Individuals of the theater whom Dramatic Mirror and Theatre World hail as very well worth watching!*

WALTER ROSEMONT  
VINCENT COLEMAN  
DAVID BURTON  
JEAN WHITE  
RUTH TERRY  
MICHAEL GOLDFREYER  
HELENE SINNOTT  
ZELDA SANTLEY  
BLYTHE DALY  
SAMUEL JAFFEE  
ELISE BARTLETT  
ROLLO LLOYD  
JOSEPH LAWREN  
ROBERT ARMSTRONG  
HARLAN THOMPSON  
CHARLES LE MAIRE  
RITA ROMILY  
JACK OSTERMAN  
OTTO KUHLE  
MITCHELL GREEN  
LOUIS BERKOFF  
FREDA BERKOFF  
GLEN ANDERS  
PERCY HELTON  
FRANCES CARSON

## Satire Upon the Blas Boys—Pavlowa Week a Thing of Surpassing Beauty—Bert Williams and Eddie Cantor

strenuous and admirable effort of Mr. Victor Manning—several times on the Big Kick.

Aesthetically, I get a tremendous kick out of Pavlowa and her Ballet.

ning—it would be like holding rare Burgundies in the gullet forever.

I dropped into the Winter Garden to see Williams and Cantor.



PAULINE FREDERICK

*Who has temporarily deserted the stage to appear in Robertson-Cole*

*pictures, the first of which, "A Slave of Vanity," has just been released*

To me, Beauty is the Holy Ghost. I am a Platonist in regard to Beauty. I believe it to be an entity, a thing, a living eternal, in mortal principle that Exists Apart from Man but which shines through him.

Pavlowa is something spiritual. How I hate my heavy, lumberly, clumsy body after seeing what she reveals to me of the possibility of etherealizing motion!

Such grace! Such harmony! Such rhythm! She invests you with spirit. She weaves wings into your thoughts and bodily motions.

Chopiniana!

How can I describe the beauty and the spiritual grace of that set of nine dances? It would be simply blasphemy to attempt it. Some things

## Cannot Be Told

Other things must not be told. Chopin-Pavlowa is one of them.

Her company is remarkable. Purple, ethereal evenings of last week! I would not wish to see her every eve-

In the old days I used to chase Broadway Brevities

up and down the sidewalks of New York. Now I follow revenue agents to their lairs. Follow the guy that knows where it is!

Bert grows more artistic with the years. He eliminates more and more. He remains clean. He proves that a comedian can be both clean and funny.

Eddie Cantor pulls another kind of a laugh. He is off-color, but funny also. He is the antithesis of Bert. Eddie is rapid-fire, and before you can say "I'm shocked!" he makes you forget it—by shocking you again, which proves that like cures like, as Dr. Crane once said.

As Bert is an artist and Eddie is not, I naturally

## Prefer Bert

as I am a thoroughbred artist, not ashamed of it, and don't care an Olympus who knows it!

Well, that's off of my chest!

The rest of the show is not up to

Winter Garden standards. Frank Wiltach didn't even want to give me tickets for it. First of all, he claimed he had nothing to do with it, and then, too, he shook his head and said, "Benjamin, it will ruin your Taste."

But how in hell can anybody's taste be ruined during the long run of the national farce known as Prohibition?

## Tom Geraghty

is the Big Talk now in the motion picture world.

Tom has come East to take charge of the new Famous Players-Lasky studio over at Astoria. He is the production editor of the Greatest Show on Earth. If you don't believe it go out to Astoria and look at those buildings (if you can get a peep inside of 'em you're lucky, as the interior is guarded night and day by a corps of detectives and "Wally" Young, who wrote the perfect scenario when he handed us "Suds." There are rumors around the Five Posts that he is at work on something bigger still—perfecter, as it were.

Geraghty was a brilliant reporter on *The Herald* some years ago. He brought in more live Broadway "beats" than Frank O'Malley on *The Sun*. But he got an

## Attack of Ambition

He raced out to California, where he made Douglas Fairbanks work at his trade.

He was so successful in teaching Doug how to jump from Pike's Peak to Mt. Hood that he took a jump himself—became a boss, and all that.

Tom swarms with ideas. Life to him is a sport. With this mental attitude towards things in General failure of any kind is impossible.

Stick around! Big Things will be coming out of Astoria—at the Sign of the Five Posts.

## Arnold Daly Unique

Arnold Daly achieves the greatest artistic success of his career as the Vagabond in "The Tavern." But I have said that about everything he has done.

Mr. Daly is unique on our stage. He insists on playing the poet-superman. He seeks the strange, unusual, mirific type of being. Earnest, serious, artistic, ambitious, egotistic, he could not do anything in a half-hearted or slipshod manner. I would not say he has genius—but he understands and worships genius; and that is a form of genius in itself.

Mr. Daly makes of the Vagabond, who comes into the Tavern of Life on a stormy, melodramatic night, an eternal character.

The world is a drama invented for his brain. In the auditorium of his Skull he sits a lone spectator and passes on the merits of the tragic-comedy called Life.

Mad! As mad as Hamlet, as Don Quixote, as Satan. But hush! This sort of stuff is not for the crowd. It is too humorous.

Arnold Daly has put on the stage an unforgettable picture of the eternal genius.

# STAGE NEWS OF THE WEEK

## N. V. A. MEMBERSHIP DRIVE

### Committee of Fifty Will Direct United Effort to Round Up New Names

THE N. V. A. membership drive is on. Old members, on your mark! Get ready! Go! The most memorable of "drives" yet inaugurated by the National Vaudeville Artists, Inc., will be launched, November 15, and will end midnight, December 15. A committee of fifty members will act as the "drive 'em in" committee, in full charge of the membership campaign, yet each member is fully delegated to act as a committee of one in getting at least one new member.

Vaudeville artists are eligible and

when paid up are automatically insured for \$1,000 without extra cost to the individual.

Five handsome prizes will be presented to the feminine members obtaining the largest number of new members.

The press of the country is giving the "drive" widespread publicity.

Henry Chesterfield, secretary, and John Liddy, also of the N. V. A. club forces, are rendering hearty co-operation to the members in lining up their work to get new names for the club.

## "THE DREAMER"

### Alexander Carr in New Play in Chicago

Play by Jules Eckert Goodman. Produced by William A. Brady.

Emil Behr.....Alexander Carr  
Kathleen Behr.....Frances McGrath  
Emil, Jr.....Harry Spencer  
Mrs. Behr.....Fetike Boros  
Hannah.....Pam Browning  
John Callahan.....Jack Raffael  
Kate Callahan.....Rose Morrison  
William Breitman.....Joseph Selman  
Strang.....Charles D. Brown  
Mrs. Johnson.....Nellie Elting  
Grayson.....George Fredericks  
Tessie.....Harriet Mendel  
Bessie.....Betty Baker

Never before has Mr. Carr had an opportunity to show us his actual best. Hitherto, we have seen him clownishly humorous and drolly philosophical, but never before have we been accorded the privilege of a peep into the depths of his soul.

In "The Dreamer," Mr. Carr permits himself to become so completely absorbed in the fascination of his attempts to evolve a serum for the cure of tuberculosis that he fails to note that his wife has drifted into a sultry intrigue with William Breitman, her husband's closest friend, who came to America from Switzerland with him. The part is played weakly by Joseph Selman, who fails sadly to live up to the opportunity the situation offers him.

Emil's dearest wish is to see William married to his sister Hannah, but when she, with their mother, comes from Switzerland to live with Emil, Kathleen persuades William to take her away with him; and Emil awakes to a realization of the consequences of his immersion in science in a masterly scene in which he escapes over-emotionalism.

The play would be better, and the character-psychology of Emil Behr more consistent, if the wronged friend and husband did not forgive them when they, irked by their consciences, return. But the popular taste must be satisfied, and so, of course, he does. Yet it is to be marvelled at that a man of Emil Behr's high-mindedness and reverence of domestic purity could leave his sister to the mercies of a man who had made love to, and run away with, another man's wife.

Frances McGrath plays Kathleen admirably. She is vivid and forceful. Fetike Boros is Emil's sympathetic mother, and she plays the part with admirable restraint, considering that she has probably more temptation to over-dramatize than anyone else in the play.

SELDEN.

## Goetz Changing Title

When "Piccadilly To Broadway," the Ray Goetz production, reaches Broadway in a few weeks, it will be renamed "Now and Then."

## Rosenthal Quits Woods

J. J. Rosenthal, manager of the Woods Theatre, Chicago, through a disagreement with Al. H. Woods while he was in Chicago this week, has tendered his resignation, which will take effect in two weeks.

So far, the name of the new manager for Mr. Woods' enterprises here, has not been given out.

## "Deburau" in December

"Deburau," the Sascha Guitry drama, first produced in Paris, and which will be David Belasco's next production, is to be presented late in December.

The piece has been adapted by Granville Barker.

## "Lulu" Postponed

"Lulu," the musical farce which was to have been seen in New York last week, will not come to Broadway until later in the season.



THOMAS MEIGHAN

A popular young actor who has left the spoken drama

to appear as a star in motion pictures for Paramount

## Julia Arthur to Return

Julia Arthur, one of the most notable figures of the American stage about twenty years ago and wife of Benjamin Pierce Cheney, once rated one of Boston's wealthiest men, will return to the stage as the result of reverses in her husband's business enterprises. Her return is expected this fall.

## Denounce Methodists

More resolutions denouncing the attitude of the Methodist Episcopal Church toward the amusement profession have just been adopted by the executive council of the Actors' Equity Association.

## A. E. W. Mason Here

Major A. E. W. Mason, the English playwright and novelist has arrived in New York to assist in making the production of his latest play, "At the Villa Rose."

## "French Leave"

Marc Klaw, Inc., will present Mr. and Mrs. Coburn in Reginald Berkeley's comedy "French Leave" at the Belmont, Nov. 8.

## Hugh Herbert Busy

Hugh Herbert, in addition to writing new acts and producing them, his latest being for Helen Gleason, has just completed a new play.

## GARRITY MAKES THEATRES PAY

### Two "Jonah" Houses in Chicago Now Profitable

Twelve brief months ago the Studebaker Theatre, on Michigan Boulevard near Congress street, Chicago, was among the more notable of the "Jonah" playhouses of America. The same, too, may be said of the little theatre which stands between Michigan Boulevard and Wabash avenue on Van Buren street. In fact, its very name was changed, at uneven intervals, in order to assist the public mind to recover from the memory of its failures. But even that device proved futile; it was no more prosperous as the Central Music Hall than it had been as the Whitney Opera House.

And then—came John J. Garrity—His eye fastened upon the defects in the way both of the Chicago failures had been managed. He determined to try his own firm hand at the hitherto discouraging task of making the Studebaker and the Central Music Hall yield gratifying returns. In vain his well-meaning friends pointed out to him the obvious fact that both were located outside the theatre district. Mr. Garrity only indicated the Princess, which, under his judicious management, will be a success despite its remoteness from the Rialto, and energetically assumed his self-imposed task.

Today—the Shubert-Studebaker represents one of the most meteoric successes in the theatre world of America. From \$20,000 to \$26,000 worth of applause greets attractions at this playhouse every single week. And the Shubert-Central, now sheltering Nance O'Neill and her company, in "The Passion Flower," draws \$10,000 weekly, though its seating capacity is but 750.

## "Youth" Presented

"Youth," a comedy by Max Halbe, was presented at the Greenwich Village Theatre, Oct. 26, by Conroy and Meltzer.

The cast included Adolph Link, Reginald Sheffield, Lois Churchill, Edward Reese, Alan McAtter and Zyllah Shannon. Emanuel Reicher directed the production.

The play is a translation from the German and a not very skillful one, with the result that the language is stilted and unnatural. The players, almost without exception, add to the general air of insufficiency, and Mr. Reicher's expert hand is nowhere evident in the direction.

## To Open the Apollo

The Selwyns will open their new Apollo Theatre on Forty-second Street Nov. 15, with Frances White in Arthur Hammerstein's production of "Jimmie." In the company besides Miss White are Ben Welch, Harry Delf and others.

## Equity Ball Nov. 20

The annual ball of the Actors' Equity Association will be held in the Hotel Astor on the night of Nov. 20. The pageant which was given last season will be repeated as a feature of the event.



# STAGE NEWS OF THE WEEK

## IS THAT SO!

**JOHN MURRAY ANDERSON** will stage a revue for C. B. Cochran in London.

The Fairbanks twins have been engaged by F. Ziegfeld, Jr., for the new Miller-Errol show.

**Belle Bennett**, of "Happy-Go-Lucky," has signed a long-term contract with A. H. Woods.

**Fay Evelyn**, English beauty and film star, is to appear in "Afgar" for Comstock and Gest.

**John E. Hazzard**, principal comedian of "The Night Boat," is writing a campaign farce tentatively called "The Candidate."

**Edythe Baker**, "Midnight Frolic," pianist, will be in "Sally in Our Alley."

**Ollie Mack** has taken the place of Sam Sidman in "The Rainbow Girl" on tour.

**Mrs. Lewis Burgess**, known on the stage as **Rosie Quinn**, has decided to settle down to home life in Omaha, and give up her engagement in the "Midnight Rounders" at the Century Theatre.

**Vera Gordon**, the mother in "Humoresque," made her debut in vaudeville last week at Proctor's Theatre in Mount Vernon in "Lullaby," a sketch written by Edgar Allan Wolff.

**Clarence Derwent**, who is playing in "The Unwritten Chapter," at the Astor Theatre, has been engaged for a leading part in "At the Villa Rose," in which **Otis Skinner** is shortly to star.

The script of **Avery Hopwood's** "Fair and Warmer," is being translated into the Polish language for presentation in Warsaw under the direction of **Richard Ordynsky**.

**Paul Swan** will be featured on a program with the Russian Symphony Orchestra at the Lexington Theatre Sunday, Nov. 21.

**Fritz Leiber** will begin his New York engagement in Shakespearean repertory at the Lexington Theatre on Dec. 27, opening with "Hamlet" and following with "Richard III."

**Fred Kerr**, a well-known actor in England, has arrived here to play an important part in Henry Miller's production of "Just Suppose."

**Ina Claire** passed her four hundredth and fiftieth performance in "The Gold Diggers" in the Lyceum Theatre last Saturday afternoon.

**Stuart Wilson** has joined the cast of "Three Live Ghosts" at the Nora Bayes Theatre.

**Alex Tenenholz**, who plays in "The Unwritten Chapter," will shortly publish a volume of original short stories in Yiddish. Mr. Tenenholz is a recruit from the Yiddish Theatre.

**Elaine Otis**, a cousin of **Elita Proctor Otis**, has been engaged as general understudy for the company supporting **Robert Warwick** in "The Dauntless Three."

**Ralph Whitehead** is with "Lulu," now playing road dates prior to its New York opening. He has temporarily shelved his vaudeville act.

**Frank De Voe**, who recently stepped out of "Jim Jams Jams," is preparing a return to vaudeville.

**Arthur Deagon** appears all set for a tour of the Loew Circuits according to the contracts he has signed.

**W. T. Benda**, the American artist, who created the masks **Margaret Sarnen** wears in her dances in the "Greenwich Village Follies," is a nephew of **Madame Modjeska**, the famous Polish actress.

**Whitford Kane** is staging in New York "The Whispering Well" in which he acted in Chicago under the direction of **Idea Payne**. It is to be produced at the Neighborhood Playhouse.

**Michio Itow**, the Japanese dancer, lectured last week before the New York Drama League on the Noh dramas which are to be introduced in New York this year.

**Walter Hampden** has added "Taming of the Shrew" to his repertoire. "Sally in Our Alley" will go into rehearsal on Monday.

**Aileen Stanley**, formerly of "Silks and Satins," has gone back to vaudeville.

**Madelaine Chieffs** has been engaged for **W. Moore Patch's** musical show, "It's Up to You."

**Frank Thomas**, **Sylvia Field** and **Gabrielle Hazanelle** will appear in "The Proper Spirit," the play by **Willard Robertson** and **Kilbourn Gordon** in which **Mrs. Henry B. Hays** will present **Tom Wise**.

**Dorothy Harrigan** is in the cast of "Hitchy-Koo 1920" at the New Amsterdam in a small part.

**Mischa Elman**, **Augustus Thomas** and **Gene Buck** have left for the Adirondack camp of **Florenz Ziegfeld, Jr.**, to put the finishing touches on the operetta based on "Soldiers of Fortune."

**Bob Pendor**, whose stillwalkers are a feature of "Good Times" at the Hippodrome, will sail on board the **Aquitania** for London next Tuesday to rehearse a troupe of clowns for "Cinderella," a Christmas pantomime.

**Robert B. Mantell** is now in his seventh week of an extensive tour in Shakespearean repertory.

**Glen Coulter** has joined **Margaret Anglin's** cast in "The Woman of Bronze," playing a juvenile role.

**Robertson Newbold** has left the cast of "The Lady of the Lamp."

The Shuberts have engaged **Grace Reals**, **Charles Stevenson** and **Florence Carpenter** to appear in support of **Henry Hull** in "When We Are Young."

**F. Ziegfeld, Jr.**, has signed a year's contract for the exclusive services of **Ben Ali Haggin**, the portrait painter, to act as an artistic adviser in the Ziegfeld productions.

**Ruano Bogislaw**, a singer of Gypsy songs in seven different Gypsy languages is a motion picture recruit of late.

**Eddie Leonard** says he will star in a new show after election. For the present he will stick to vaudeville.

**George Walsh** may hit vaudeville after all. Arrangements are under way to make his variety debut a reality.

**Freeman Bernstein** is now on the high seas bound for London.

**Dave Reel**, formerly attached to the Globe business staff, is giving New York the once over again after a long absence.



MAY ALLISON

Who was a great favorite on the stage before she became a star in Metro pictures

### Equity's Chicago Plans

**John Emerson**, president of the Actors Equity Association, has gone to Chicago to assist in that organization's plans for a greater expansion throughout the middle west. The Equity is now enrolling new members at the rate of 300 a month, according to Mr. Emerson, and it is hoped that this figure will be raised to 450 a month during the next season.

### Erlanger Gets Atlanta Theater

**A. L. Erlanger** has taken a lease of the Atlanta Theater at Atlanta, Ga., for five years from July 1, 1921, with a privilege of renewal for five more years.

### Marcin's Next Production

**Max Marcin** plans to produce a new play called "Welcome, Mary," by **Zelda Sears** in the spring.

### Morning "Aphrodite" Matinee

The "milkman's matinee" became a reality October 16 in Cleveland when a special 10 o'clock matinee was given at the Hippodrome there at \$2.00 top price. There were so many seat requests that the "mat" was decided upon to supply the demand.

### Booming Gustave Hartman

Stage and screen voters are booming **Gustave Hartman**, republican candidate for Justice of the City Court. **Virginia Pearson** and **Sheldon Lewis** headed a downtown caravan Wednesday that told Wall Street throngs why they are endorsing Hartman. This candidate has done much for the theatrical amusement, and Lewis has been made chairman of an Actors' Non-Partisan Hartman Club that will bend every effort to elect Hartman.

### Burlesque Tabs Pay

There may be a theatrical slump. Factories are closing and others running two days a week throughout New England yet burlesque tabloid companies are reporting profit. By way of illustration tabs of the type of "Springtime Follies" are drawing good houses through Connecticut by its low prices and the class of amusement offered.

### Oliver Doud Byron Dead

**Oliver Doud Byron**, one of the best known tragedians of the American stage thirty years ago, died Oct. 22 at his home in Long Branch, N. J. He had supported **Edwin Booth**, **J. H. Hackett**, **Mrs. Scott Siddons** and other famous stars. His son, **Arthur**, played last season in "Tea for Three," and is now filling an engagement in Boston. His wife was a sister of the late **Ada Rehan**.

### "Maytime's" Fourth Season

Under the direction of the Messrs. Shubert "Maytime" will begin its fourth season at the Shubert-Riviera Theatre, Monday evening, Nov. 1. The cast includes **Eileen Van Biene**, **Worth Waulkner**, **Teddy Webb**, **Otis Sheridan** and **Iseth Munro**.

### Henry Hull's Play

"When We Are Young," a comedy by **Kate McLauren**, in which **Lee Shubert** will star **Henry Hull**, with **Faire Binney** and **George Marion**, will open in Stamford on the evening of Nov. 6.

### "Bright Angels"

A comedy bearing the title of "Bright Angels" will be produced in the near future by **William Moore Patch**. It is by **Lelia Chopin Hattersley** of St. Louis. In the cast are **Caroline Kohl**, **James Seeley**, **Charles Gotthold** and a number of other players.

### Arliss in New Play

**George Arliss** will appear about Christmas under the management of **Winthrop Ames** in a new play, "The Green Goddess," by **William Archer**, the English dramatist and critic.

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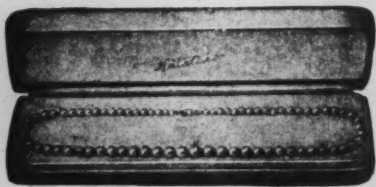
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# THE NEW PLAYS ON BROADWAY

## "THE SKIN GAME" Galsworthy Writes of Class Conflict

Play in three acts, by John Galsworthy. Staged by Basil Dean. Produced by William A. Brady, at the Bijou Theatre, Oct. 20.

Jill.....Joan MacLean  
Mr. Hillcrest.....Marsh Allen  
Fellows.....Horace Pollock  
Mr. Jackman.....Tracy Barrow  
Mrs. Hillcrest.....Lillian Brennard  
Mrs. Hillcrest.....Cynthia Brooke  
Dawker.....Arthur Bowyer  
Mr. Hornblower.....Herbert Lomas  
Charles.....N. St. Clair Hales  
Chloe.....Josephine Victor  
Rolf.....Robertson Braine  
An Auctioneer.....Ernest Cossart  
A Country Solicitor.....Ashton Tonge  
The First Stranger.....Douglas Garden  
The Second Stranger.....Ashton Tonge  
Anna.....Shirley Gale

The playgoer may always be assured of an idea back of a Galsworthy play. The austere craftsman of "The Mob" and "Justice" may resort to aged stencils of melodrama, he may become theatrically hectic as he does in "The Skin Game" but he has something to say.

And he says it well—with dignity, suspense, precision. So it is that a Galsworthy play is worth a dozen of the things that usually pass for plays on Broadway.

In "The Skin Game" he holds the scales of justice—one can almost visualize Galsworthy as a masculinized Justice, imperturbable and impartial to the end—in a class conflict. The conflict of settled, serene aristocracy and uncultured, energetic, pushing nouveau riche.

Each side is shown in its good and

## "The Skin Game" Shows Galsworthy Again Holding Scales of Justice— Craven's "First Year" Excellent Comedy of Small Town Life

bad sides. Each side has its moments of ideals and each side, when it desires its end, hits below the waist. Each is victorious and each is beaten. A typical Galsworthy play, expressing the eternal fitness of the popular Broadway game of 50-50.

The characterization is distinct and consistent as it always is with this author. Galsworthy's sense of the theatre is as unerring as ever, though he is guilty of devices far beneath his resourcefulness and ingenuity.

The performance is not distinguished. Herbert Lomas conveys a rugged portrait of the unyielding boulder and Marsh Allen is quite satisfying as the weak aristocrat. Josephine Victor was suggestive of a stormy past as the persecuted heroine.

Ernest Cossart furnished a brief but vivid sketch of an auctioneer. Arthur Bowyer was a sinister figure as the faithful henchman of the landed gentry.

The production had some admirable moments and many that were completely out of key. But as the ashen writers would say "The Skin Game" is worth seeing.

LOUIS R. REID.

## "THE FIRST YEAR" Frank Craven Writes Comedy of Small Town Life

Comedy in three acts, by Frank Craven. Staged by Winchell Smith. Gowns by Charles Howard. Produced by John Golden at the Little Theatre, Oct. 20.

Grace Livingston.....Roberta Arnold  
Mr. Livingston.....William Sampson  
Mrs. Livingston.....Maude Granger  
Dr. Anderson.....Tim Murphy  
Dick Loring.....Lyster Chambers  
Thomas Tucker.....Frank Craven  
Hattie.....Leila Bennett  
Mr. Barstow.....Hale Norcross  
Mrs. Barstow.....Merceita Esmonde

One of the best comedies of American small town life which has graced Broadway within the memory of man is now to be seen nightly at the Little Theatre, and any theatregoer who allows himself to neglect seeing it is cheating himself out of an unusually enjoyable evening's entertainment. "The First Year," according to its author, is "a comic-tragedy," and in that classification he speaks better than he knows. For indeed there is an element of tragedy in the fact that a play which approaches genuine character comedy of the highest rank should miss it by such a narrow margin.

Two things conspire to prove Mr.

Craven's undoing, and at the end of the second act, the one moment when the play can ill afford to fall down, they very nearly succeed. These two things are a frequent tendency to farce and a "plot" element which is totally extrinsic. Since it is impossible at this stage of the game to eliminate them, it is only wise to shut one's eyes to them and have a gloriously good time with what remains.

The types which Mr. Craven has drawn are absolutely genuine, and the situations into which they are thrust are real to the point of embarrassment. Naturally against a background of such a homely character a story which involves railroads and rights of way and villains stands out like a rhinestone stomach against a gingham apron.

To Roberta Arnold must be credited one of the most brilliant performances of the season. Her characterization of the young life is beyond criticism in its keenness, its wide range, and its sympathetic understanding of the mood of the play. Of course Mr. Craven is amusing; he is never less, even when he indulges in moments of uncalled for farce. William Sampson does a fine piece of work as the absent-minded pater familias; Tim Murphy is a lovable figure as the wise but kindly old doctor; and Leila Bennett, who won distinction in "Thunder," plays a Missouri Negress delightfully.

JOHN J. MARTIN.

# BROADWAY TIME TABLE—Week of Nov. 1st

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sales
Anna Ascends	Alice Brady	Play of immigrant's rise	Sept. 22	Playhouse	West 48th	8.30—W. & S. 2.30	\$8,100
Bab	Helen Hayes, Tom Powers	Play of neo-rapper age	Oct. 18	Park	Columbus Circle	8.20—W. & S. 2.30	\$8,700
The Bad Man	Holbrook Blinn	Comedy of Mexican outlaw	Aug. 30	Comedy	West 41st	8.30—Th. & S. 2.30	Capacity
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	Thrilling melodrama	Aug. 23	Morocco	West 45th	8.30—W. & S. 2.30	Capacity
Because of Helen	Alan Brooks, Carroll McComas	Comedy on matrimony	Sept. 27	Punch & Judy	West 49th	8.30—F. & S. 2.30	\$4,100
Blue Bonnet	Ernest Truex	Comedy of cowboy	Sept. 28	Princess	West 39th	8.30—W. & S. 2.30	\$2,750
Broadway Brevities	Bert Williams, Eddie Cantor, Geo. LeMaire	Musical revue	Sept. 29	Winter Garden	Bway & 50th	8.20—W. & S. 2.20	\$29,300
Call the Doctor	Janet Beecher, Charlotte Walker, Wm. Morris	Domestic comedy	Aug. 31	Empire	Bway & 40th	8.30—W. & S. 2.30	\$10,100
The First Year	Frank Craven	Reviewed in this issue	Oct. 20	Little	West 44th	8.30—W. & S. 2.30	First week
Enter Madame	Gilda Vatesi, Norman Trevor	Comedy of opera star	Aug. 16	Fulton	West 46th	8.30—W. & S. 2.30	Capacity
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	Sept. 30	Lyceum	West 45th	8.30—Th. & S. 2.20	Capacity
Good Times	Marceline, Belle Story	Big spectacle	Aug. 9	Hippodrome	6th & 43d	8.15—daily 2.15	\$76,000
Greenwich Village Follies	Savoy and Brennan, Frank Crumit	Novel and artistic revue	Aug. 30	Shubert	West 44th	8.30—W. & S. 2.20	Capacity
The Guest of Honor	William Hodge	From rags to riches	Sept. 20	Broadhurst	West 44th	8.25—Th. & S. 2.25	\$7,350
Hitchy Koo 1920	Raymond Hitchcock, Julia Sanderson, G. P. Huntley	Amusing and colorful revue	Oct. 18	New Amsterdam	West 42d	8.20—W. & S. 2.20	\$21,000
Honeydew	Dorothy Follis, Hal Forde, Sam Ash	Operetta by Zimbalist	Sept. 6	Casino	Bway & 39th	8.20—W. & S. 2.20	\$18,900
Irene	Adelina Patti Harrold	Above-average musical comedy	Nov. 18	Vanderbilt	West 48th	8.30—W. & S. 2.30	Capacity
Jim Jam Jams	Ada May Weeks, Frank Fay	Ordinary musical comedy	Oct. 4	Cort	West 48th	8.20—W. & S. 2.20	\$12,000
Kissing Time	William Norris, Edith Taliaferro	Average musical comedy	Oct. 11	Lyric	West 42d	8.20—W. & S. 2.15	\$10,000
Ladies' Night	John Cumberland, Charles Ruggles	Turkish bath farce	Aug. 9	Eltinge	West 42d	8.45—W. & S. 2.30	Capacity
The Lady of the Lamp	George Gaul, Robinson Newbold	Oriental dream play	Aug. 17	Republic	West 42d	8.30—W. & S. 2.30	\$9,200
Lightnin'	Frank Bacon	Delightful character comedy	Aug. 26	'18 Gaiety	Bway & 46th	8.30—W. & S. 2.30	Capacity
Little Miss Charity	Frank Moulton, Marjorie Gateson	Intimate musical comedy	Sept. 2	Belmont	West 48th	8.30—Th. & S. 2.30	\$6,100
Little Old New York	Genevieve Tobin, Ernest Glendinning	Comedy of early New York	Sept. 8	Plymouth	West 45th	8.30—Th. & S. 2.30	\$11,400
Mary	Jack McGowan, Janet Velie	Briar and tuneful musical play	Oct. 18	Knickerbocker	Bway & 38th	8.20—W. & S. 2.20	Capacity
The Meanest Man in the World	George M. Cohan	Comedy of lawyer	Oct. 12	Hudson	West 44th	8.30—W. & S. 2.30	Capacity
Mecca	Lionel Braham, Gladys Hanson	Colorful oriental spectacle	Oct. 4	Century	Gen. Pk. W.	8.00—W. & S. 2.00	\$38,300
The Mirage	Florence Reed	The "Easiest Way" again	Sept. 30	Times Sq.	West 42nd	8.30—W. & S. 2.30	\$17,100
The Mob	Ian MacLaren	Galsworthy play	Oct. 9	Neighborhood	Grand Street	8.30—No Mat.	
One	Frances Starr	Play of psychic power	Sept. 14	Belasco	West 44th	8.30—Th. & S. 2.30	\$11,000
Opportunity	James Crane, Lily Cahill	Wall Street melodrama	July 30	48th St.	West 48th	8.30—Th. & S. 2.30	\$8,350
Outrageous Mrs. Palmer	Mary Young, Henry E. Dixey	Comedy of temperamental star	Oct. 12	39th St.	West 39th	8.30—W. & S. 2.20	\$8,000
Pitter Patter	William Kent	Pleasing musical comedy	Sept. 28	Longacre	West 48th	8.20—W. & S. 2.20	\$10,900
The Skin Game	Herbert Lomas, Josephine Victor	Reviewed in this issue	Oct. 20	Bijou	West 45th	8.30—W. & S. 2.30	First week
Spanish Love	William H. Powell, James Rennie	Drama of love and hate	Aug. 17	Elstort	West 39th	8.20—W. & S. 2.20	\$11,750
The Tavern	Arnold Daly	Satire on melodrama	Sept. 27	Cohan	Bway & 43d	8.30—W. & S. 2.30	\$10,900
Three Live Ghosts	Chas. McNaughton, Beryl Mercer	Comedy of returned soldiers	Sept. 29	Nora Bayes	West 44th	8.30—W. & S. 2.30	Capacity
Tickle Me	Frank Tinney	Musical hodge-podge	Oct. 5	Selwyn	West 42d	8.30—W. & S. 2.30	Capacity
Tip Top	Fred Stone	Circus musical show	Oct. 5	Globe	Bway & 46th	8.30—W. & S. 2.30	Capacity
The Unwritten Chapter	Louise Mann	Jewish character comedy	Oct. 11	Astor	Bway & 44th	8.30—W. & S. 2.30	\$9,000
Welcome Stranger	George Sidney, Edmund Breese	Historical play	Sept. 13	Cohan & Harris	West 42d	8.15—W. & S. 2.15	\$17,900
The Woman of Bronze	Margaret Anglin	Emotional domestic drama	Sept. 7	Frasce	West 42d	8.30—W. & S. 2.15	\$15,000
Youth	Reginald Sheffield	Play by Max Halbe	Oct. 26	Greenwich Village	Sheridan Sq.	8.45—W. & S. 2.30	First week
Vaudeville	Eddie Leonard, Joseph E. Howard	Minstrel act, Chinese revue		Colonial	Bway & 62d	8.00—2.00 P. M.	
Vaudeville	Adelaide and Hughes	Pretentious dance act		Palace	Bway & 47th	8.00—2.00 P. M.	
Vaudeville	Beth Beri	Songs		Riverside	Bway & 96th	8.00—2.00 P. M.	

## Motion Pictures

Something to Think About	Elliott Dexter, Gloria Swanson
An Old-Fashioned Boy	Charles Ray
The Great Redeemer	House Peters
Officer 666	Tom Moore
Twain Beds	Carter De Haven
Over the Hill	Mary Carr
Way Down East	Lillian Gish, Richard Barthelmess

Domestic drama	Criterion
Character comedy	Rivoli
Drama of convict's reform	Rialto
Melodramatic farce	Capitol
Farce of domesticity	Strand
Carlson's poem filmed	Central
Rural melodrama	44th St.

Bway & 44th	12 M. to 11 P. M.
Bway & 49th	12 M. to 11 P. M.
Bway & 42d	12 M. to 11 P. M.
Bway & 50th	12 M. to 11 P. M.
Bway & 47th	12 M. to 11 P. M.
Bway & 47th	Eve. 8.30 Mat. daily 2.30
Bway & 44th	Eve. 8.15 Mat. daily 2.15

## THE NEW YORK CONCERT LEAGUE

1664 Broadway . . . New York City

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# AT THE BIG VAUDEVILLE HOUSES

## MANY HITS ON PALACE BILL Brown and Weston and Other Acts Score

There were any number of, applause hits at the Palace Monday afternoon, but among them all, two acts stood out prominently for top honors and both were contrasted nicely in construction. The first to appear for top honors was the dancing team of *Jessie Brown and Effie Weston*, a combination, built from two former stellar vaudeville turns. *Miss Brown* is of *Kalmar and Brown* and *Miss Weston* of *Kerr and Weston*. Incidentally the former partners of both girls were noticed among the railbirds Monday afternoon. The *Brown-Weston* team is somewhat



away from the stereotyped two-girl dancing act, principally because of the variety of routine. They offer a repertoire of numbers, prologued in each instance by an introductory lyric rendered by their accompanist, *Dave Dreyer*. Each number earned individual applause and at the finale the girls had hung up an applause record that looked pretty hard to overcome. It wasn't.

And while the act of *Dugan and Raymond* is not necessarily one that earns its marks of merit on applause, it stood out as the comedy winner of the afternoon session. The couple are doing their aeroplane specialty, with the falling apples and while *Tom Dugan* didn't have an easy path to travel, considering the fact that the preceding acts were somewhat on his style of light comedy, he overcame whatever handicap confronted him following his initial line and thereafter the laughs came in a continuous run. Its one of the several BEST comedy sketches in vaudeville today.

*Beeman and Grace* opened the show with a combination act, the curtain introducing them with a series of musical instruments, including banjo, piano, harmonica and "uke." The "Blues" earned them an appreciative hand, but the skating finale eclipsed anything they offered previously. They closed to a solid hand, something unusual for an opening act at the Palace.

*Frawley and Louise* held the dreaded "deuce" spot, but after exhibiting their comedy skit in "two" with a special drop, it is doubtful if they will be called upon to volunteer for such service around the city in the future, for they landed solidly and well deserved to. The skit shines with original lines and the style of the male member's delivery insures its passage.

Following *Brown and Weston* came *Brown and O'Donnell*, a two-man talking turn which kept the house in good humor throughout their stay. And they gave satisfac-

## Palace Bill Has Many Hits—Rooney and Bent Revue at Colonial—Kaliz and Fay Marbe Score at Riverside—Eddie Leonard at Bushwick

tion especially with the ballad *Broadway Rose*, a *McCarthy and Fisher* product that stands out as one of the best and most timely ballads of the decade. It's rather unusual for a ballad to corral two encores for the chorus in a talking act, but *Broadway Rose* did and it gave the boys an added start.

*Adelaide and Hughes* (reviewed last week) opened the second stanza and scored their usual mark, followed by *Jane and Katherine Lee*, the youthful film stars in the *Tommy Gray* vehicle, "The New Director." Facial registration by the children guarantees the success of the act and with the added strength of *Gray's* dialogue and idea it can hardly fail.

*Mel Klee* was in next to closing spot. *Klee* is doing *Al Herman's* former vaudeville specialty (With *Herman's* permission, according to *Klee*) although *Klee* has added some new material to the routine. The feature section of course is the discourse on the other acts on the bill and this is wholly *Herman's*. *Klee*, formerly a music plugger, has developed into an exceptionally good performer and, now that he has attained sufficient attention to warrant the favored spot at the Palace, it behooves him to drop the *Herman* style of delivery, the *Herman* mannerisms and as much of *Herman's* material as he consistently can. *Klee* could do this handily, a little at a time, replacing the essential portions with something of his own origination.

The *Mizzan Troupe* closed the show to a continual line of walk-outs. WYNN.

## BUSHWICK BILL IS UNUSUALLY GOOD Eddie Leonard Is Popular Headline Offering

*Eddie Leonard* headlined, and was as popular as ever. His act is partly new, but his old songs, *Roly Boly Eyes* and *Apple Cider*, were called for time after time. He sang the former, and on account of a hoarse voice begged to be excused from the latter. He was roundly applauded on his appearance. He played to a crowded house. He has with him a dancing couple, *Stewart and Olive*, and they also received a good hand for their work.

*Louise and Mitchell* opened with a little strong arm stuff.

*Jack Hughes Duo*, playing piano, cornets, banjos and saxophone. The act is chock full of good music, and *Chile Bean* and the *Love Nest* received the best recognition.

*McLallen and Carson* in "Oh Sarah," have a fine, unique act. They have comedy, roller skating, dancing, and many other novelties which took the audience immediately.

*Ed Morton* sang a few of his character songs and got by fairly well.

*Sybil Vane*, who has a very pretty voice, sang many opera pieces, and

was well applauded for them. Also *Daddy You've Been a Mother to Me* and *Girl of Mine* made a decided hit.

*Harry and Anna Seymour* were as funny as ever, with some of their old stuff and lots of good new. She is a clever comedienne, and he is a fair helper.

*Four Ortons*, loose wire artists, amused. HUSTED.

## MUSICAL BILL AT THE COLONIAL Rooney and Bent, Ruby Norton and Others Appear

With the Colonial packed to the roof, *Pat Rooney* strutted and capered his way through "Rings of Smoke," while enthusiasm reigned supreme. No need to review this act. Everybody has seen it before, but everybody goes back to see it again, and to enjoy *Patsy's* sunny smile and his twinkling feet. And the jazzy *Kings of Harmony*. When *Vincent Lopez* and his boys play the old favorite *Roses of Picardy* you just sit entranced. When they jazzed, there was many a restless shoulder in the house, not to mention uneasy feet.



*Frank Wilson*, in his "Hands off" cycling act, grinds a wicked pedal and performs some nifty feats without once touching the handlebars.

The *Misses O'Rourke and Alephi*, the latter at the piano, put over a bunch of songs in a quiet but telling way. They used *Singing Blues*, *I Want to Spend My Honeymoon in Dixie*, and *Miss Adelphi* played *Manyana* as a piano solo which was effective and well received.

*Thomas E. Shea* in his three scenes from former successes held the attention of the audience and won a big hand. "The Bells" was his best scene.

*George Lane and Tom Moran* in "Listen Mickey" are a lively pair that made a good impression. Perhaps if the comic chap had made less effort to be funny he would have been funnier.

*Ruby Norton*, with *Clarence Senna* at the piano, sang an aria from *Madame Butterfly*, and several other selections including a dramatic waltz novelty. *Senna* played *The Love Nest* and *Avalon*.

After intermission, *Sam Hearn* as "Uncle Joe" squeaked through some political jokes, and then played *Avalon*, and *Your Eyes have Told Me So* on a violin. *Pat Rooney* and *Marion Bent* followed.

*Lynch and Zeller*, ably assisted by

*Pat Rooney* with semi-impromptu stuff, started a merry rough-house by slamming hats out into the audience and attempting to catch them on their heads when slammed back with alarming informality by the willing spectators out front. CONN.

## CORKING SHOW AT THE RIVERSIDE One of the Best Bills of the Season on Tap

Corking. Fast. Lively. Entertaining. Unquestionably one of the best of the season. All this referring to the show this week at the Riverside. In fact it has been many weeks since the local "big time" has turned loose such an all-around pleasing variety entertainment.

Hits came in swift succession. The show ran as programmed: *Nolan and Nolan*, *Tony, O'Donnell* and *Blair*, *Fay Marbe*, *Long Tack Sam*, intermission, *Misses Dennis*, *Arman Kaliz* and Company, *Lynn* and *Howland* and *Beeman and Grace*.

Under New Acts will be reviewed *Nolan and Nolan*, the *Misses Dennis* and *Arman Kaliz*. The *Nolan* act started things off swiftly and the juggling of the man was amazingly marvelous. The *Misses Dennis* were a tremendous hit. The *Kaliz* turn proved a revelation in its entirety and was enthusiastically received.

*Tony* is a woman who plays a violin intelligently and intimately. Routine turns mainly to the higher type and withal skilfully done. *O'Donnell* and *Blair* turned loose a gigantic broadside of laughter. Surefire comedy. Rough in the main but effective.

*Fay Marbe* looked like a million dollars in becoming wardrobe that displayed her pretty face and shapely figure to advantage. She sang sweetly and danced gracefully and gingerly. She is as animated as a butterfly, has youth and personality and a hit of large denominations was her score. *Tom Tucker* renders capable and efficient first aid at the piano.

Not in years has an act knocked a side out of the theatre like the *Long Tack Sam*. This Chinese wonder man and his marvelous troupe of acrobats and entertainers carried things with a slam and bang all the



way. The act is a noticeable improvement over *Sam's* former turn and much faster and more attractive.

After intermission appeared the *Dennis Sisters* and *Arman Kaliz* with *Basil Lynn* and *William Howland* next. This comedy pair with enough ability to stock a musical show with regular comedy hit a high speed next to closing and a whale of a hit was registered. *Lynn* and *Howland* work together with smoothness, dispatch and precision. A corking good act. In the closing spot appeared *Wayne Beeman* and *Alma Grace*, who proved good closers. MARK.



## NEW VAUDEVILLE ACTS

## Arman Kaliz Shows Skill as Producer

For years Arman Kaliz and Amelia Stone appeared together in stage work. Now they have separated. Kaliz is to produce a series of big acts, the first being shown this week at the Riverside with Kaliz himself as the principal figure. At the finish of the offering when the applause was prolonged and sincere, Kaliz announced his plans and said that his feminine partner, Miss Stone, who sat in the front row and stood up when Kaliz pointed her out, would follow soon with the second of the big acts that he (Kaliz) was producing for vaudeville. The Kaliz offering is a revelation for the varieties considering that it is not only sumptuous as to staging but the wardrobe itself must have made Wall Street writhe in pain when the bills were summed up. And the Kaliz offering is not only colorful and animated but hits a fast, happy tempo that brings big returns. There is special material, with special songs, Kaliz heading the vocal contingent and his sweet, musical voice being in fine shape. The act is entitled "Temptation." Kaliz appears as the well-groomed young man who stands for a time undecided whether to pursue the lane that has the Vice post sign or take the road that is designated as Virtue. "Temptation" is programmed as "an allegorical operetta in seven scenes, book and lyrics and music by Arman Kaliz, Sidney Lazarus and Paul Parnell, with entire production conceived and staged by Mr. Kaliz." Six young women, comely of face and proportionately symmetrical, render Al assistance while Gene Cleveland also forms an important male asset. One girl appears as Miss Virtue and sings effectively. However up the road of Vice, the man goes as he trails some beautiful forms in abbreviated stage attire. The man drinks his fill of extravagance, chance (games of chance), intoxication and pleasure, with the girls representing the temptations that beset him once he takes the wrong highway. There is one scene after another to carry out the evil designs of the vice-leading principals while Virtue triumphs in the end when the man decides that the others spell ruin. Dances with one young woman showing adeptness and skill at the classical formula and songs that run from oldtime favorites to the lighter refrains, with one number *Drink, Here's A Toast To You* led by Kaliz that was undeniably well conceived. The act is one of the best dressed that ever hit vaudeville. In fact the whole turn is a thing of joy and beauty as long as it stays in vaudeville. We hope that vaudeville can afford to pay for more of the stripe of "Temptation." It bespeaks class that is neither tawdry, phoney nor tarnished. MARK.

## George Randall Heads Amusing Act

That "a fair exchange is no robbery" may be the moral of the little comedy skit that George Randall and Co. offered at the American the first half of this week. Two men and a woman play the roles. A married man (Randall) finds his time oc-

cupied with solitaire. His wife is out much and with men as she later informs her hubby. He's on. Doesn't mind telling her that he doesn't care. The "other fellow" shows. He and the wife exchange love taps. She goes to dress to go out with him. Husband enters. Gives friend of the wife a cordial greeting. Makes him feel perfectly at home. Locks the door and in dramatic tones says that he is going to make his wife go with him to Europe when the "other fellow" says he plans the trip abroad but doesn't want anything further to do with the woman. Wife returns. Friend says he's through with her. She tries to fall back in her husband's arms. He says the key will let her out. Then the friend and wifey declare it was all framed and that they are going to Europe. They exit as husband phones to a lady friend and tells her he has a string of pearls for her. The friend had given him the pearls, saying he wanted to buy him off. A laughing hit at the American. MARK.

## C. Wesley Johnson Brings New Act to the American

For many weeks a colored band of entertainers have held sway at Jim Villepignes' place at Sheepshead Bay. Their fame swept cityward. Now they are in vaudeville and their opening at the American the first half was an unqualified success. Johnson is quite a musician, his forte perhaps being the cello although he sings and sings well and also plays a saxophone capably. There are five men in the act, with one man a bearcat at the piano. His *Mocking Bird* number with variations is a worthwhile feature. The men offer a medley of songs at the opening with *Swanee* one of the brightest spots. Later they sing a number, *That's the Song the Sunny Southland Sings* which brought in the old negro songs with harmonious effect. There is a varied form of musical entertainment, with the songs featured. The tallest member does a comic song and dance that was well received. The act in its entirety was voted a success. MARK.

(Continued on page 828)

## 20 YEARS AGO TODAY

Peter F. Dailey Appears in "Hodge Podge & Co." at the Madison Square Theatre.

Sarah Cowell Le Moyne Produces Israel Zangwill's "The Moment of Death" with Robert Edeson, John Glendinning and Alphonz Ethier in Cast.

Adelaide Thurston Plays Yeats' "Land of Heart's Desire" for the First Time in America.

May Irwin and Raymond Hitchcock Head Cast of "The Belle of Bridgeport" at the Bijou.

Sir Henry Irving Raises £1200 for Galveston Flood sufferers by Benefit Performance at Drury Lane, London.

## EVERY ACT A HIT AT ALHAMBRA

## Difficult to Tell "Who's Who" as Headliner

From the time Burt and Florence Mayo, the opening act gaily performed their midair trapeze stunts until Roy Harrah closed the Monday evening performance with "A Whirl, a Smile, a Spin," a skating exhibition, the audience was pleased and showed it very plainly.

Pretty Beth Beri and her two dancing "suits" seem to float on the very wings of grace, and have struck a happy medium in dancing—half classic and half jazz. There were many admiring comments for Miss Beri's personal loveliness and dancing talent.

Jimmy Fallon and Marjorie Shirley well lived up to their skit's title "Having Fun." They not only had a real frolic, which was heartily enjoyed by the audience, but sent over the footlights some witty and original conversational "patter."

Xylophonist "El Cota" ran the whole gamut of melody, from the beloved old classic to the season's latest ragtime hit, and did it in a way wholly his own. *El Cota* (goodness knows where he borrowed the name) is a sincere worker and about the best xylophonist we have ever heard—no exceptions.

A storm of applause greeted the appearance of Clark & Bergman, who were assisted by those dainty dancers, the Crisp Sisters. Miss Clark, as usual, supplied the charm and Mr. Bergman supplied the "jazz." Theirs is a bright little turn, refreshing in its clean humor and songs of sentiment.

*Not Yet Marie*, while a very elaborate production, with plenty of good-looking girls and gorgeous costumes, is very commonplace in situations until the climax which explains the reason for the title in a surprising and abrupt manner.

Harry Krans and Bob LaSalle, with no scenery or pretty girls to aid them, carried the applause of the evening, with their dancing impersonations and breezy songs. In fact, they were obliged to make a little curtain speech before the audience would permit them to retire. ELITA.

## 5 YEARS AGO TODAY

"Alone at Last" Is Produced at the Shubert with Marguerite Namara and John Charles Thomas Heading Cast.

Ethel Barrymore Appears in "Our Mrs. McChesney" at the Lyceum.

"Abe and Mawruss" Is Produced at the Lyric with Barney Bernard and Julius Tannen in Title Roles.

Blanche Ring Star of Paramount's Filming of "The Yankee Girl."

Griffith Produces "The Sable Larcha" Starring Tully Marshall and Thomas Jefferson as a Triangle Picture.

Lubin Produces Big War Picture, "The Rights of Man" with an All Star Cast.

## SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Broadway Rose	Brown and Weston
Scandal In Town	3 Dennis Sisters
Drink Here's A Toast To You	Arman Kaliz
Down In Chinatown	Calvert and Shayne

## BIG COMEDY BILL AT THE ROYAL

## Mary Marble, Nazarro and Others on Program

Maude Fulton is the author of the clever one-act play, "My Home Town," which is the most distinguished number on this week's bill at the Royal. Mary Marble, she of the infectious laugh, takes the principal part and does many of the captivating stunts that made her famous in "Babes in Toyland" and many other musical comedies. Thanks to Miss Fulton, Miss Marble's part fits her perfectly as does the supporting company. The rest of the bill is amusing and varied.

Martin and Moore open with an athletic number entitled, "A Midair Classic." They perform several perilous feats. Duval and Symond appear in "Their First Quarrel," but they overwork their quarreling and, as a result, their act is somewhat thin and monotonous. Nat Nazarro and Company are a big hit as they are everywhere. Nazarro and his dapper little associate are smooth athletes, speedy and original. Their assistants, the two colored youths, Buck and Bubbles, are humdingers at piano playing, extemporaneous comedy, singing and throwing dice. They completely stopped the show.

Phil Baker's act goes over well, but there is not much to it. Baker gets his effects by kidding his audience, chatting intimately with a few people in the front seats and by looking bored. He has an able singing associate. More real accordion playing would brace this act wonderfully. The Ford Sisters go big with their artistic number, "Frolics of 1920." Their handsome costume changes, their capable orchestra in Colonial dress, and their individual dancing stunts, in particular, all combine to make the act excellent refined entertainment.

Not so refined is the number by the well-known comedienne, Lydia Barry. But, polite or impolite, Miss Barry is funny, full of "pep," and a glowing example of a real "live wire." Her burlesque on melodrama and her "ha-has" and "hee-hees" are unrivalled. Jim Toney and Ann Norman get countless encores with their very breezy talk, tuneful songs and knock-kneed dancing. Roland Travers, with an assorted collection of illusions is last, but not least.

Other features of the bill include "Topics of the Day," and such classy intermission and exit music as *Chili Bean* (Von Tilzer), and *The Love Nest* (Hirsch). SOBEL.

## FEW ACTS SCORE ON AMERICAN BILL Sketch and Singing Acts Win Most Applause

Some day a big mistake may happen at the American. There will be an

(Continued on page 828)



# Page Johnny O'Connor!



JEAN MOORE

Who is winning hosts of new friends as the little French heroine of George V. Hobart's "Buddies" which the Selwyns are now presenting on tour. As Julie Benoit Miss Moore has ample opportunity to display her gift as a comedienne and also to sing several songs very charmingly. That she is embracing all her opportunities is witnessed by the excellent press notices she is receiving

**W**ILLARD MACK began work on a new three-act piece for the Eddie Foy Family this week and circumstances permitting, the show will go into rehearsals within the next six weeks. The production will be titled "Kidding Daddy" and Eddie Foy and the seven Foyes will be featured, although several other principals will be included in the cast. The theme revolves around a corner grocery store owner (Foy Sr.) with the children handling individual parts. Bryan Foy, the sole member of the family to experience service during the war, will rejoin his sisters and brothers in the production.

The melodies for the Foy piece will probably be contributed by Jimmie Monaco, although no definite arrangements have been made.

## Those Tantalizing Headliners

Last week we tried to locate five individual acts to classify as vaudeville headliners in vaudeville. Meaning by that an individual act (alive) which has classified heretofore as a vaudeville headliner. BUT has NEVER left vaudeville. The list to date is

JAMES J. THORNTON  
MAGGIE CLINE  
CRESSY AND DAYNE

Two more needed, C'mon!

## A New Show for the Foyes—Those Headliners!—A Case for the Actors' Fund—Jimmie Hussey and "Tattle Tales"

### S. O. S. ACTORS' FUND!

The St. Laurence Hospital. A long corridor. At one end, in a beautifully appointed, sunlit room, lies John F. Carroll, one of the most prominent Federal officials in the country, suffering from a fractured arm. His room is banked with flowers, baskets of fruit, etc. Visitors ramble in constantly to wish him a speedy recovery. Dignitaries of the city, state and nation comprise the parade to Carroll's room. Judges, politicians of all standing and men of wealth are among his friends. Carroll carries a continual smile despite his ailment.

At the other end in a dingy cloud-lit room lies Walter C. Kelly, actor. Not the Walter C. Kelly of today, but the first to introduce that name to the American stage, 50 years ago, the original Walter C. Kelly.

The latter is only an actor. In the days of Booth, Barrett, Clara Morris, David Bidwell and Henry Ebbey, Kelly was a star. He played with them all. Eight seasons with the late Clara Morris is one of the entries on his record. Kelly is now over 70 years of age and is suffering from a complication of diseases. His physician claims he has but a short while to live under current circumstances, but his life could be prolonged, provided he could get the proper nourishment and surroundings. When he

has company he is cheerful. He is seldom cheerful. He suffers continually.

His role on the stage has been played and his role in life has received its two-week's notice. We understand the Actors' Fund look after such cases. It would be a blessing if they would investigate Mr. Kelly's case. For he is one of our own, even though of the past generation. Such old timers as Mr. Kelly made the pleasant present possible for the actor of today. The actor of today makes it possible for the Actor's Fund to make it a pleasant present for the actor of yesterday.

### S. O. S. ACTORS' FUND!

#### Hussey's Aftermath

There seems to be considerable discontent among the members of the cast of Jimmie Hussey's "Tattle Tales," which recently was shelved after some managerial disagreement and the inability of Hussey to meet the salary list for the few last weeks. Members of the cast, some of whom were Hussey's nearest friends prior to the show's closing, are voicing their wrath against the comic in loud terms. Perhaps the criticism is a trifle premature, for Hussey heretofore has always met his financial obligations with a smile and it is said he has determined to pay up all outstanding salary debts.

## SCOUTS FOR BIG TIME ACTS

**C**ONSIDERABLE discussion has arisen in vaudeville circles recently anent the shortage of material, the repetition of acts in various houses throughout Greater New York, the lack of new material for vaudeville, both in person and literature, the "doubling" system and many other seemingly incurable ills.

The lack of new material is the basic cause of all the foregoing complaints and strangely enough, when one looks around there is no shortage visible, for the streets are littered with "lay off" turns, but apparently the booking offices do not consider them sufficiently "strong." And while this may be true, there are any number of vaudeville acts, playing around Greater New York that are available for booking on the big time and capable of holding down any task they are assigned.

A journey around the suburban towns recently proved conclusively to the writer there is enough undiscovered talent outside of New York to complete every big time bill in the Greater City.

But those acts, in order to procure an opening in New York, naturally seek an agent. The

agent wishes to see the act. When asked to procure a try-out engagement, the agent usually balks and suggests the act procure one itself and he will look it over. Everything is left to the act. And nine times out of ten, when the act locates a stand to show its wares, the agent doesn't appear.

The base-ball leagues engage scouts to search the country for talent. Each team has its own scouts and they light out for parts unknown at the slightest "tip" to look over a prospective "find." The musical comedy producers have their scouts around the vaudeville houses. When they locate something desirable they do not wait for the principal to call on them. THEY send for the one they want.

We would suggest to the big time managers they engage a half dozen capable, competent judges of good material to act as scouts for the big time. The agents will not go looking for acts. They wait for the acts to look for them.

But if a half dozen good men continually scoured the surrounding towns they would probably run head first into a surprise.

Billy Worsley, Hussey's former vaudeville partner, has left him and Hussey, in order to return to the two-a-day theatres will have to seek another "straight" man.

It is said that before the show closed Hussey distributed bouquets to the entire company, but this sounds like a practical joke of the popular comic.

### Regular Guys

**Al Darling** is manager of Keith's Royal. That job keeps him pretty busy. But Al is a regular guy and when the parishioners and pastors of the "Our Lady Of Pity" church, (composed of a congregation of Italians who can hardly be classed as financiers) appealed to Al for assistance, he responded with pep. He organized a drive, enlisted volunteers to gather in the necessary shekels to liquidate the church debt and build a parochial school for the wop kids and this week the drive was completed and voted a success. To wind up the affair Darlingsque, he gave the workers a theatre party at the Royal. Pretty good stuff for a theatre manager, particularly since he derives no revenue for himself or the theatre.

### Listen!

**Foster Ball** is back in his former vehicle.

**Felix Adlers'** show played one week in Pennsylvania and then, —ach!

**Mike McDonald** and **John Cody** have dissolved partnership. So have **Johnny Stanley** and **Billy McDermott**. Stanley goes with a "girl" act.

**Ballard McDonald** is writing "The Nine O'Clock Revue."

**Gene Sennett** is staging a new revue at his Bronx resort.

**Capt. Irving O'Hay** and **Sam Lewis** of **Lewis and Dody**, have teamed.

**Eddie Kennedy** is featured with a new **Tom Brown** vaudeville production.

Three pals of the U. S. N. have been well placed. **Phil Dunning** is with **Wm. Hodge** in "The Guest Of Honor." **Moe Schenck** is back in the Loew office and **Hiram Brazil** (The **Joe Jackson** of the Navy) is with **McIntyre and Heath**. Though separated, they correspond.

**Alex Hanlon** is booking the 14th St. Theatre. In addition he stages a new act at the American Roof every Tuesday afternoon.

**Jack Pottsdam** is being called "Duke" nowadays. Why?

**Morris Healy**, brother of **Dan** has gone into the transfer business.

The "Spanish Jazz" number sung at the Palace this week is not the composition being exploited by **Dave Clark**. Look for an injunction notice.

**Barbelle**, the artist, in addition to drawing title pages for music publishers has added another department to his business. He is now providing lobby displays and drawings for vaudevillians.

**Kathleen Barry**, prominent in theatricals until recently, is organizing a society called the Inner Circle.

The Equity is after the Methodists.

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# In the Song Shops

BY MARK VANCE

## Al. Bernard's Fame Growing—James Kendis Is Unselfish—Cathedral Music Company Busy—Big Sale in Production Numbers



MILT AGER

Who has attained an international reputation by right of his wonderful songwriting genius. He has written a million songs perhaps, hits galore, but recent efforts that speak for themselves are "A Young Man's Fancy," one of the biggest successes of the current show year. This number is on all the "mechanicals" and gaining in popularity each day. He's a Chicago boy who has been a success the moment he started writing songs. Ager is a modest, unassuming chap who doesn't know what the word "conceit" means.

**A**L. BERNARD is a worthwhile chap. And you can stick a pin right here that you will hear a whole lot about young Bernard before the year is out for he has forged to the front in regular Man O' War fashion. We use the name of Man O' War advisedly for the simple reason that he is the fastest horse of the times and a great money-maker. Not only do we believe that the present popularity of Bernard will shoot to amazing bounds but we do know he will become a mighty big money maker as he continues the making of records for the different "mechanicals" and keeps up his songwriting hits.

Bernard hails

### From the City of New Orleans

where he obtained his start in the amusement business. He has a natural inclination to imitate the dialect of the buck negro and having a voice of high range and quality seemed to strike it natural to sing his way through life. Eventually he joined a minstrel show and learned the ways of the actor man. Then he landed on all fours in gay New York, now the city of "buys" and "drys," and modestly awaited his turn at opportunity's door. Then the song hit came. You remember *Sugar* which made such a furore less than two years ago. Bernard wrote it. There were many others but one of his latest is *Read 'Em And Weep*. Then there is *See Old Man Moon Smile*. And last but not least another brand new one entitled *Midnight Moon*. And he has others up his sleeve.

But that isn't all.

**Bernard and Ernest Hare** have made a series of "double records" for the "mechanicals" and we heard them sing *Read 'Em And Weep* and then realized that in Bernard New York had a real treasure, a music-writing genius, one who understands his lyrical properties, and that Bernard has a bright and glorious future. Whether it is an Emerson, Okeh, Federal, Victor or whatnot, the answer is the same. The Bernard-Hare records are worth two dollars of any man's record-spending money. One of the first "mechanicals" that established Bernard as out of the ordinary was *St. Louis Blues* and *Beale Street* which he sang some time ago and which had such a phenomenal sale that "remakes" are now in order. Keep your musical and popularity eyes upon Bernard. He is going to make you sit up and listen.

Many men are successful.

### Along the Big Music Row

but it is doubtful if any of them has as big a heart and good a nature as James Kendis of the Kendis-Brockman song-publishing and song-

to other shoulders. Kendis said Belcher's work would stand as a credit to the trade always.

A new music organization known as

### The Cathedral Music Company

has just been launched. The "announcement" that has just been is-

### Best Selling Sheet Music

**BALLADS**—Whispering, Sherman-Clay; Tired of Me, Irving Berlin.

**FOX TROTS**—Now and Then, Maurice Richmond Co.; The Love Nest, T. B. Harms.

**WALTZES**—Alice Blue Gown, Feist; Anything You Want to Do, T. B. Harms.

sued says the new offices will be located in 145 West 45th Street under the management of Matthew Friedburg. "Our aim is to publish high-class songs of merit," it reads. Also that "our initial number *Midnight Moon* is a beautiful waltz ballad, and we will concentrate all our efforts in making it a success." There are some "regular" links in the chain of the men back of the Cathedral Company.

There is no question

### That Production Numbers

are having a wonderful sale right now and that some of the music firms having the stand and public selling-rights to the numbers greatest in demand are reaping a veritable harvest.

### IS THAT SO!

*Gypsiana* is a lively fox trot number that is the property of the Charles E. Roat Music Company of Battle Creek, Mich., that has made unusual strides since publication.

The Roat Company will shortly release a brand new number, *Bye-Bye Land* and which stage and concert tenors are expected to find exactly suited to their voices. Erle Transue thinks it's a corker and is using it in his programs.

*How I Love a Summer Day* which was written by Charles E. Roat and published by the Roat Company has proved a big success for the Runner Concert Companies of Chicago.

A Motion Picture Theatre Department has been inaugurated by the Riviera Music Company of Chicago, with Louise Higgins placed in personal charge. Orchestrations and special organ numbers are being sent to the screen houses by Miss Higgins.

Olga Petrova is the author of a song entitled *A Golden Day in June* which M. Witmark has accepted.

Efrem Zimbalist's song *Drop Me A Line*, one of the hits of "Honeydew," is meeting with a big counter demand.

*Desertland*, the Riviera's Oriental foxtrot number, is being used by 500 Imperial player piano roll company dealers for window display.

*Rose of China* (Riviera) has reached the music rolls. First release: Vocal style this month.

Louise Smith, widely known to stage and screen players, has been placed in charge of the Riviera's Philadelphia office.

*Old Pal Why Don't You Answer Me?* is bringing fresh orders to the Waterson-Berlin-Snyder offices every day. This song was written by Sam M. Lewis and Joe Young (words) and M. K. Jerome (music), with Everett J. Evans handling the arrangement.

The Columbia has put *Whispering* in its October list (A3301) with Art Hickman's Orchestra playing it. The Hickman band also plays *If A Wish Could Make It So* as a fox trot. This is from the "Tickle Me" show.

*Cuban Moon* shows its popularity through certain leading orchestras playing it. Art Hickman takes his orchestra back to San Francisco next week after following a long and successful engagement here with "Ziegfeld Follies" and will feature the Mills number on the Coast. The band goes back to St. Francis Hotel there. Paul Whiteman's orchestra is using the number at the Palais Royal. Then out in Chicago the Ray Miller musicians and the Versatile Sextette are using it at the Green Mills Garden and Marigold Gardens respectively.

Leo Beers is now using *I Love All The Girls From A to Z* in the Century Roof show. Charles K. Harris has the publishing rights.

### Best Selling Records

**AEOLIAN**—Fox trot, Cuban Moon (14222), Murray's Melody Men; song, Little Girls Good Bye (2001), John Charles Thomas.

**COLUMBIA**—Fox trot, In Sweet September (A2959), Paul Biese Trio; song, After You Get What You Want (A2966), Van and Schenck.

**EDISON**—Fox trot, A Young Man's Fancy (50697), Lenzberg's Orchestra; song, Florodora Sextette (80574), Metropolitan Sextette.

**PATHE**—Fox trot, Avalon (22-440), Hazky Natzky's Biltmore Orchestra; song, Whispering (22426), Ohrman.

**VICTOR**—Waltz, Beautiful Hawaii (18689), Ferera-Franchine; song, Dardanella Blues (18688), Murray-Smale; rev., Swanee, Peerless Quartette.

Green and Blyler have inserted *You'll Want Me Back* in the Century Revue and the Midnight Promenade. It's by Abner Silver and Alex. Gerber. Jane Green is one of the biggest hits nightly with her characteristic song routine.

A new song interpolated into the Emma Carus routine is *Soda Water Blues*. It is one of Feist's numbers. Another effective Carus song, with Walter Leopold assisting, was *They're Killing Me*. It's a lively number.

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, 133 W. 44th St., New York.



# Fashions From The Footlights

By Mlle. Rialto



HARRIET GUSTIN

Old Masters

Front and back tunics of striking pattern are the outstanding features of this smart afternoon gown. Suited particularly well to the slender lines of Harriet Gustin, of "Honey Girl," it gives the straight silhouette so much desired by the followers of Dame Fashion. Black Klimax Satin forms the skirt, over which falls the tunic, cut apron fashion, of blue and black blocked Whip-Poor-Will brocade. The waist possesses two distinctive features in its long, kimona cut sleeves, with V-

shaped cuffs of the brocade, and in its high upturned collar, also of the Whip-Poor-Will material. Bright buttons of this blocked brocade also help to relieve the sombreness of the black, being effectively placed down the front of the blouse. With this Crown, Inc., frock, Miss Gustin has added a Dobbs hat of black velvet, the broad, upturned brim of which forms an effective frame for the face. Open lace stockings of dainty pattern and black satin French slippers also contribute a natty, fashionable note

**W**HAT a delightful little sub-deb Bab is! And what a delightful little Bab Helen Hayes is! And how charming she looks in her sub debby frocks, as girlishly appealing and new in detail, too. Her first appearance in a

## School Girl Frock of Tan

promised many interesting style pictures throughout the play for the young Miss who has not yet reached the age of dinner parties and beaux. In all scenes, Miss Hayes lived up to this first promise, and so contributed a decidedly interesting wardrobe. Her little tan frock or sand colored, as it is, had a short accordeon plaited skirt over which

## A Snug Basque Waist

was worn. This basque tied in back, having long tabs which hung down behind. A note of simplicity was achieved by the bertha effect of white organdie which outlined the neck, and also finished the cuffs on the long tight sleeves. Brown oxfords and brown silk hose gave a good color contrast, while a hat with rolled up brim of rosy hue made a becoming frame for the blond curls of Miss Hayes. In another scene a dress of Alice blue was worn and proved equally charming. This featured

## A Wide Hemmed Skirt

rather full, and short, too. Above the deep hem were rows of tucks about three inches in depth. The waist was tucked, too, while the round neck was finished with white lace collar, which also was used on the cuffs of the short sleeves. A sash of blue was tied about the waist at the left side, and hung in long streamers. Next was worn a

## Charming Dance Frock

of black tulle, over peach satin. This was indeed a dainty frock, and with its clouds of tulle, and flowers in the beach shade decorating the bouffant effect at the left side, Miss Hayes looked for all the world like a beautiful butterfly. The bodice was sleeveless while the low-cut back and front were in a V shape.

Edith King, as the older sister of Miss Hayes, wore several charming dresses. One was of

## Turquoise Blue Taffeta

freely used in fashioning a skirt of tiers, topped by a waist of simple lines, featuring a hanging cape back. The sleeves were elbow length and so left an opportunity for the long white gloves so much in vogue. With the frock a hat of gray, with

## Uncurled Ostrich Feathers

forming a decorative bit of trimming, added a chic note to the costume. Indeed, these turbans, in general, with their drooping feathers form the smartest hats of the season. Later Miss King was seen in one of the most

## Exquisite Evening Gowns

of the season. It was simply made, relying upon the beauty of its material and the charm of its lines for its effectiveness. It was of orchid colored chiffon, heavily brocaded in

silver, which hung in straight, slender lines. A front and back panel were caught in about the waist by a silver girdle, placed moderately low. The gown, of course, was cut low, and merely hinted at sleeves, while the skirt revealed silver stockings and slippers.

"Mary," whose tuneful songs have been popular in New York many weeks, came to town and proved a big success. In the leading role of Mary, Janet Velie contributed a charming performance. She made a pretty picture, in the first act in a

## Simple Frock of Gray

which had a plain little waist, with short, kimona sleeves. The gray satin fell softly in the full lines of the skirt, which was made with three folds above the hem. In another frock particularly suited to the country club veranda on balmy summer days, Miss Velie looked very stunning. This possessed a skirt of three tiers of lace, fully shirred. The waist of a beautiful shade of rosy pink taffeta, had diminutive sleeves, and came in smock effect several inches below the waist. The waist line, however, was

## Outlined by Ribbons

of turquoise blue velvet, which ran in and out of little loops of taffeta and tied at the left side, in a fetching bow. With this frock Miss Velie wore a charming hat of pink, rather poke in shape, and trimmed with pink and turquoise blue flowers in decorative groups in front. Pink also was used in forming an attractive sport suit, in tricolette, which was highly becoming and gave the slim silhouette demanded by fashion. The gowns were created by Schneider-Anderson.

Georgia Caine, who, as a youthful mother wore two striking gowns by Mme. Frances, appeared first in silver and white, with sequins used to add further brightness. The gown possessed.

## Front and Back Panels

which are so much used this fall in evening gowns of exclusive lines. The panels were wide and were brilliantly outlined in silver sequins over a brocaded grey and silver material, which was transparent and revealed the heavy under-drop of cream satin. The waist was faintly hinted by a ribbon which caught the front and back panels at various points. With this gown, and a stunning dress of bright grass green, large

## Feather Fans

were used with striking results, for they lent an air of grace and dignity to the wearer. Indeed, these fans frequently give just the proper touch of color to otherwise drab costumes.

The train, which at one time seemed permanently placed in back, has become an unreliable part of the gown. For in several models being displayed in the smart shops,

## Side Trains, a Feature

of no little interest, are being exhibited. These trains, when serving a merely decorative purpose, hang to



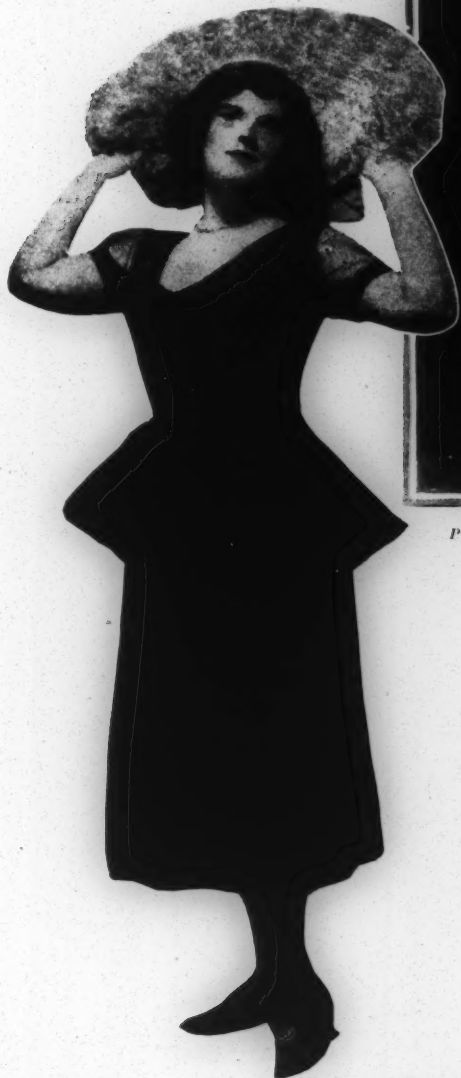
the floor and trail prettily at the feet. But when used in dancing gowns, they are caught up and draped about the shoulders and so take the place of a scarf. The scarf, however, so popular in past seasons, when the young debutante changed the correct way of standing, to a rather ungainly position as Penrod said, "with her stomacher out" has lost in vogue. And now, the young maidens, who, if they would be models of grace, stand straight as a young poplar, use an ostrich fan as a decorative feature and have discarded the scarf.

#### Ostrich Feather Dresses

which threatened to become popular last winter, waited a year before they finally gained the full approval of modistes. But now it is not an uncommon sight to see frocks banded and pannelled by lovely ostrich trimming. One from Paris, in fact, is made almost entirely of the plumes, for rows of them fall softly down over a drop of shining satin.

#### BEATRICE NICHOLS

Brown and black Whip-Poor-Will brocade forms the foundation of this Crown evening frock, worn by Beatrice Nichols, of "Lightnin'." Tulle drapings outlined in cerise ribbon form large bows at each side, giving charming bouffant lines at the hips

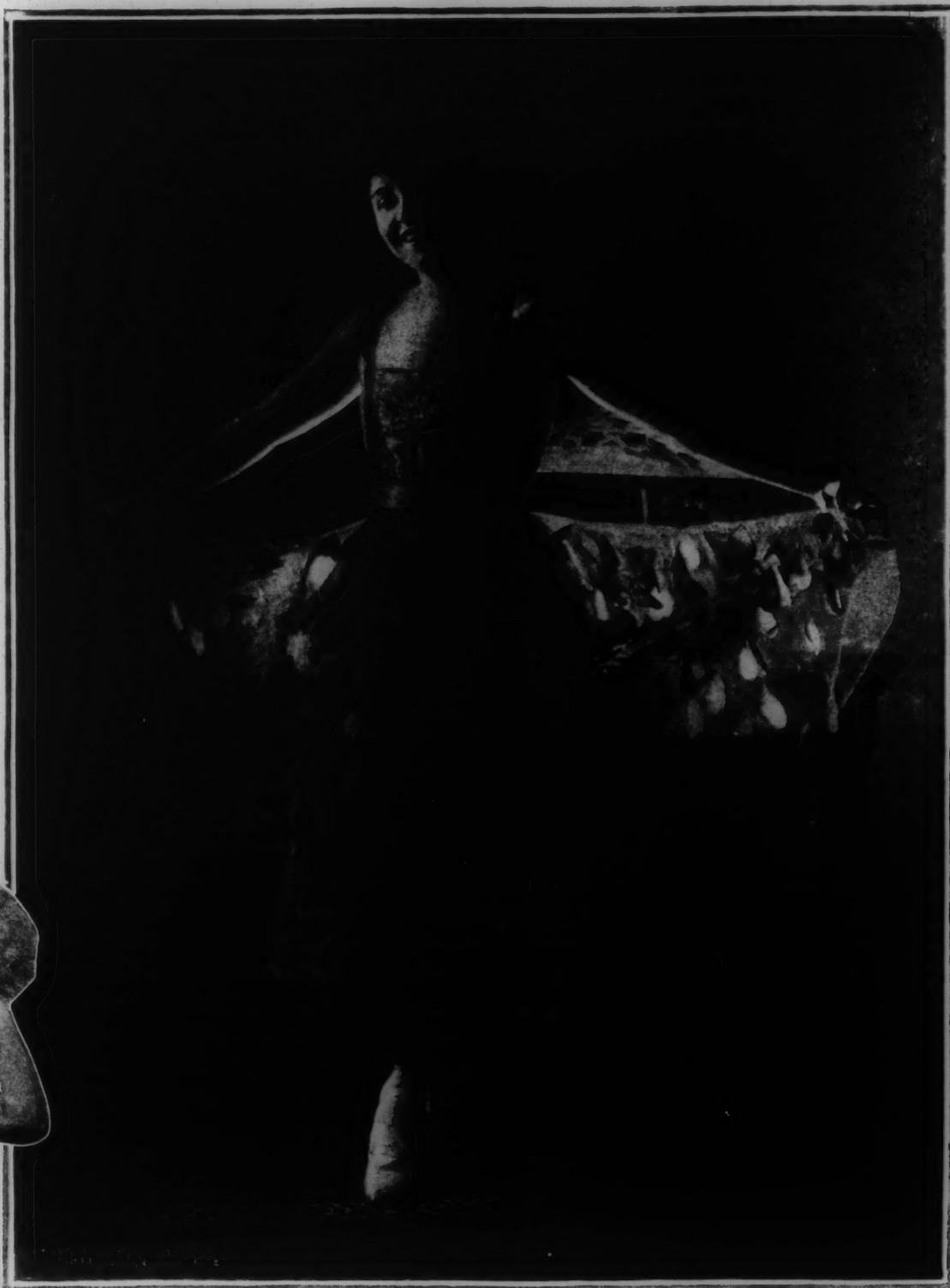


Photos by Old Masters

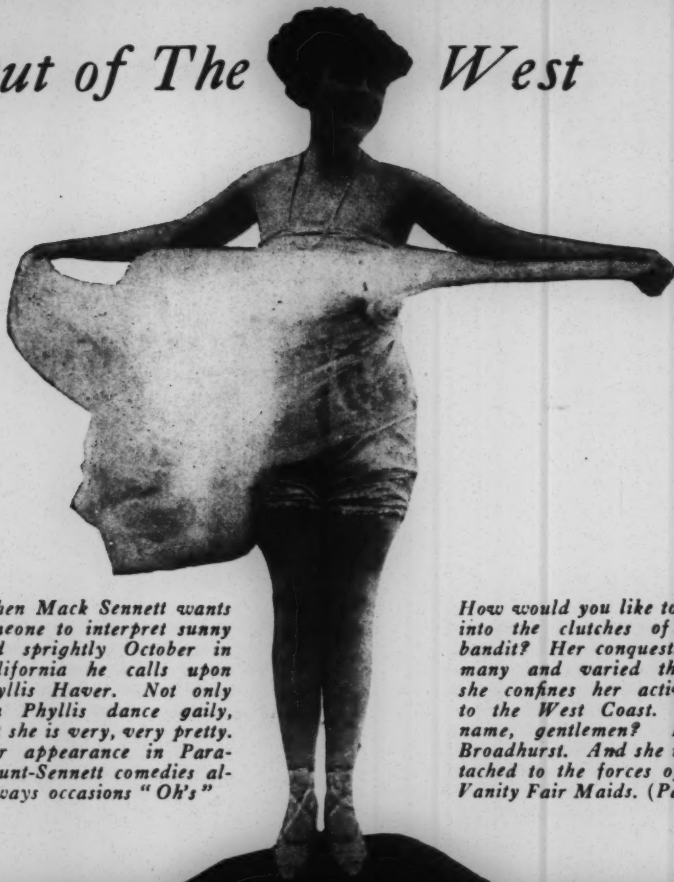
Very charming and admirably suited to this season's prettiest debutante is this heart bedecked evening frock, which Henri Bendel has fashioned of Nile green and silver. Louise Meyers, who appears nightly as the dainty heroine in "Honey Girl," wears this gown when she wishes to look her most charming self, off stage. Silver lace, of lovely pattern, has been used for the foundation, while panniers of Indestructible Voile, gaily trimmed with row upon row of hanging hearts of green Pussy Willow silk, lend bouffant lines. The bouffant effect, by the way,

#### LOUISE MEYERS

artfully suggested here, remains a popular outline in chic modes. A snug corsage of the lace is effectively veiled by the Indestructible Voile, which also is used to form the narrow shoulder straps, thus relieving the frock of sleeves. The natural waistline is outlined by a girdle of bright silver cloth, from which, at the left side, hang ropes of iridescent beads. These beads also form a sort of buckle effect at the left side and also decorate the back of the snug girdle. Slippers of silver are laced with a criss-crossing of silver ribbon, and so a silvery picture is given

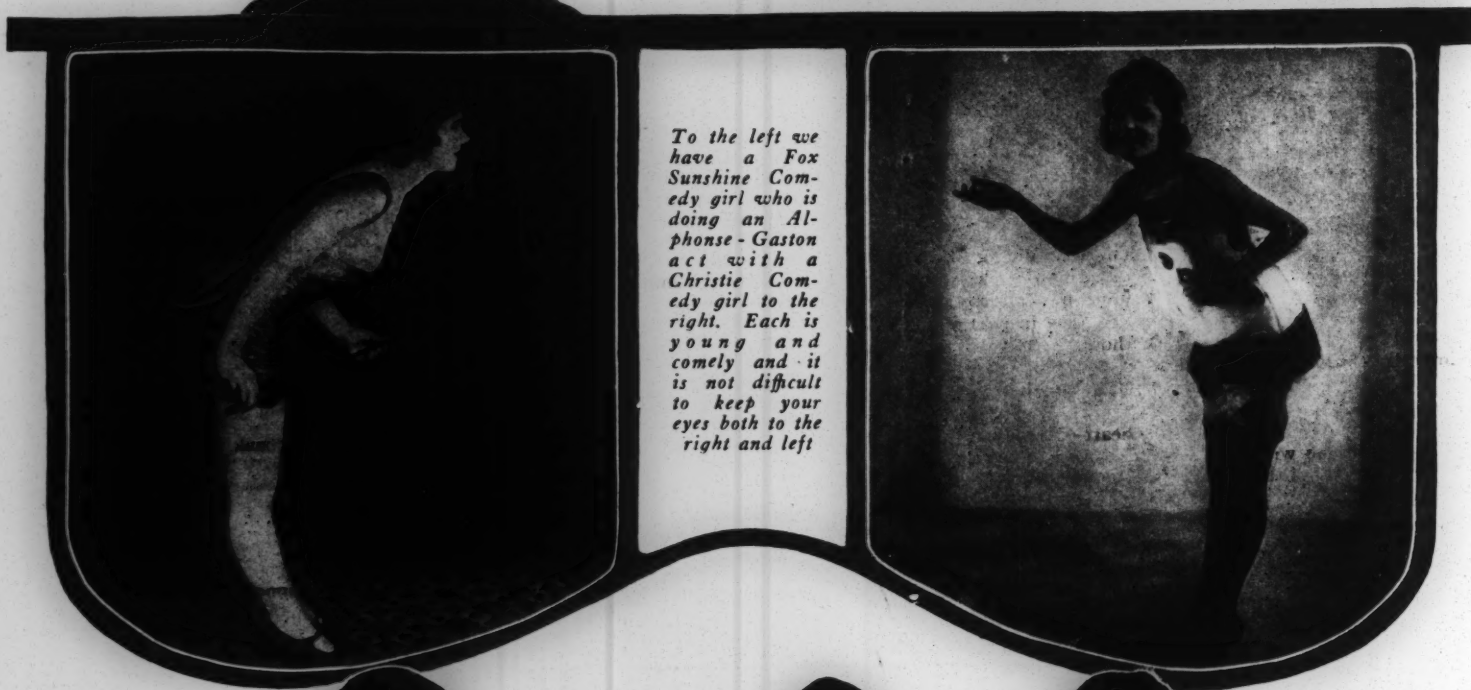
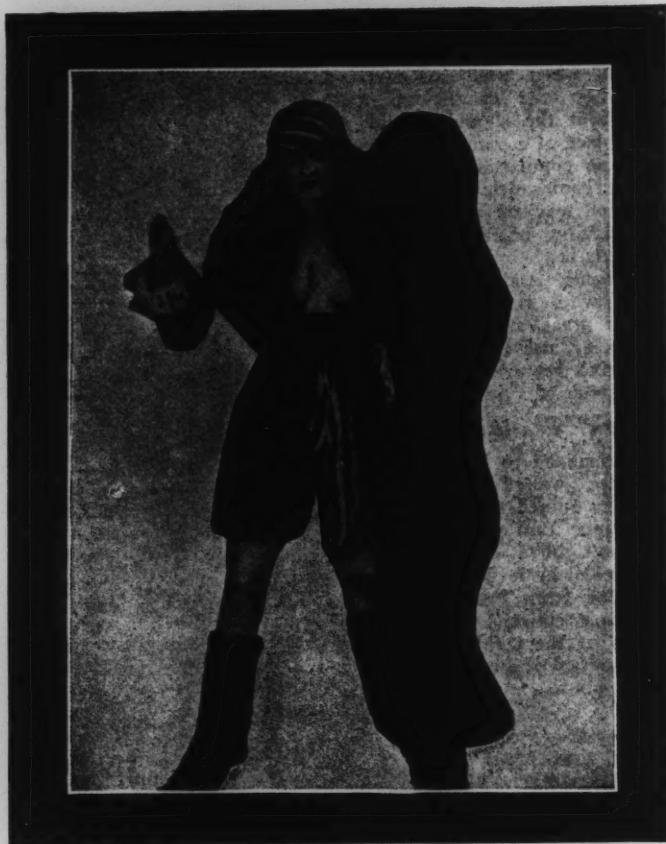


## Out of The West



When Mack Sennett wants someone to interpret sunny and sprightly October in California he calls upon Phyllis Haver. Not only can Phyllis dance gaily, but she is very, very pretty. Her appearance in Paramount-Sennett comedies always occasions "Oh's"

How would you like to fall into the clutches of this bandit? Her conquests are many and varied though she confines her activities to the West Coast. Her name, gentlemen? Ethel Broadhurst. And she is attached to the forces of the Vanity Fair Maids. (Pathe)



To the left we have a Fox Sunshine Comedy girl who is doing an Alphonse-Gaston act with a Christie Comedy girl to the right. Each is young and comely and it is not difficult to keep your eyes both to the right and left

And now we come to a little ice cream social of three Vanity Fair maids (Pathe). But while they feast



on ice cream our old eyes—shall we say?—feast on them. Thus you see it is a fair and square pastime all around

(C) Evans



# The Letters of Heloise to Her Chum

BY HERBERT CROOKER

## Heloise Wins Movie Beauty Contest and Relates Adventures in Film World to Her Friend Margie—She Will Write a Letter Every Week

**D**EAR MARGIE: Well, Margie, old beer-egg, *commay voo portay voo*, or even worse I received your epistle in due time with the clippings witch you clipt witch Al Glumm, the press agent, had put over throughout the nations boundaries, wherein he had me lost at a high altitude in a runaway blimp. I guess you was scared alright, Margie, when your optics beheld same in the two-cent newspapers about me before you had got my last letter telling you about same.

Laying all kidding to one side, Margie, I hope you didn't turn over the beans in Weehauken, when you got my letter, like I almost done out in these here skeptical parts. I suppose the

### Whole Town Was Agog

when they seen them scare-heads about yours truthfully, which Al went and wrote out of his own head without no sense of shame. I'll bet my last quart, Margie, that Harold carried on something terrible, Margie, or didn't he? Oh, well, Margie, I suppose he really didn't give a darn seeing as how you have went and vamped him while I am away. I suppose he and you have went and fell for each other so terrifically that he and you really hopes a blimp would carry me away off on high,—or don't you?

But laying all kidding to one side, Margie, Al certainly went and done me up in more ways than one when he went and put over that hoakum about me, Margie. Of course, Margie, you ought to know without me telling you, although I don't suppose you do, or do you,—but anyway, giving you the benefit of the dubious, I am as yet closely unfamiliar with no blimps or any of their near species. At the same time, Margie, all the film stars out here are dark green with envy over all the fame witch Al brought me with his clever coop de tat. I dearly love what Al done, Margie, after same was all over but I had no little amt. of suffering for same fame.

You see, Margie, I had

### To Remain in Ambush

in this here hotel room until the navy blimpists had scouted tirelessly throughout the overhead clouds for me. And Margie, I thought I would go wild jest sitting around. I knew Terrence Goldbug must be going wild more so because, Margie, here I was the star of this here picture, supposed to be in a runaway blimp, when here I really was sitting like a dumb-bell in a room in a hotel waiting to be found in the clouds. Aint that silly, Margie? And at the same time, Margie, I knew the picture, "The Fatal Heliotrope," witch I am the star of, must be going to the dogs while I was lost in the clouds, when I was really in this here room.

I thought to myself, Margie, I would try to do something useful while sitting there and suddenly I thought of Harold Lloyd and that perhaps I might be of service to the youth. So, Margie, I thought I would write some scenarios of him. Well, Margie, I began to ply my pen waiting for the muse to come off its strike. "Ah!" thinks I, all alone

in the room. "Ah, I will cleverly write these here scenarios in poetry and then Harold Lloyd will see I am cleverer than the average scenario writer?" So, Margie, here is the first scenario witch I wrote in poetry and witch Harold Lloyd should be very glad to get. Here it is, Margie; in poetry:

*"What's this mess upon the floor,  
Sister, lying in her gore?  
Charles, put up your Papa's gun,  
Can't I trust my little son?"*

You see Margie, this is the stuff witch audiences eat up, this here human interest stuff.

### You See the Mother Love

undaunted when she finds the little boy has shot his sister? Of course, Margie, I would leave it to Harold and his directors to put it over. I think they could get a lot of good comedy situations. I have, as you ought to see, if you dont, meely given the original idea witch could be worked up. I was so pleased with this here first effort of mine, Margie, that thinks I, "Maybe Ruth Roland would like me to write her a serial starring vehicle!" So once again I takes to plying my pen and as my muse was working well now I didn't have to wait so long. I wrote this here one in poetry also, Margie, as I thought Ruth would succumb to same as quickly as Harold Lloyd. If not more so, because well do you know Margie how us women folks take to heart-interest stuff when it's written all out in flowery and poetical language. Here is the poetry one I

wrote for Ruth, Margie, witch is all in poetry, and rhymes, Margie. Here is the poetry, Margie for Ruth:

*Little Georgie full of glee,  
Licked the paint off the settee,  
Such a thoughtful little man,  
Helps his mother all he can!*

There we have it again Margie! The human interest stuff mingled with mother love. Only, Margie, in this case I have went and applied plenty of action to my scenario as you will see upon scanning same again. As the other one witch I unnecessarily explained to you, this is meely an idea witch can be unboundedly elaborated into a

### Fifteen Episode Serial

such as Ruth is used to, only Ruth would probably have a lot more ideas with witch the two of us could collaborate together with one another on. Do you see what I mean, Margie, or dont you? I dearly love this kind of work and think I'll do it on the side. As I already know Blanche Sweet I guess she wont waste much time to take the opportunity to give me plenty of orders hay Margie?

Well, Margie, to get back to this here blimp thing and away from the coaxing muse and laying all kidding to one side, here's what happened next. Friend Al comes, Margie, and wakes me up in the middle of the night and says unto me:

"Heloise, old thing, deeply as it pains me to wake you up in the middle of the night it is high time you got back to work on this here

screen achievement, so Mr. Goldbug says unto me, get that there Adair dame back to earth quick and I dont care how you do it."

Well, Margie, I dont blame this here film magnet for wanting me to

### Come Back to Work

but at the same time I wondered how Al was going to get me back on terrace firma again, witch in itself would be a goodly task, hay Margie? So, Margie, I bad Al leave the room while I poured myself into my clothes, and in the swarthy, blackness of the night we stole out of the hotel, and well you know how black swarthy is, dont you Margie? Anyway, Margie, Al shoved me into his car and drove me away out into a mountain and when nearing this here mountain Al said unto me:

"Now Heloise, darling, I guess you will be angry at what I am going to do, but remember Heloise that it is in a goodly cause." I wondered just what this here kid had up his sleeve but he lept jauntily out of the car and opened the back and produced something that looked quite awry.

"Al, what have you got there, Al?" says I unto Al.

"This, Heloise," says Al, "is a parachute. You see, Heloise, you went and done a daring parachute drop and have lighted in this here very spot. This here parachute is all busted up as it should be, having landed awry, witch Heloise, is logical as you should know, even if you dont." And Al spread this here busted parachute on the ground even more awry.

"Well, Al," says I unto Al, "this is all very nice, but what is going to happen next, Al? Are you going to take me back to the hotel and give me some sleep, Al?"

"Oh, no Heloise," says Al, "I'm sorry to say I issent. You have to WALK back, Heloise," says Al.

"WHAT!" says I. "Why, Al!"

### Why Should I Walk Back

when you have your car here, and at same time I dont want to walk back very well, Al."

"I suppose you dont," says Al, "but same is for the best. You see, Heloise, you must straggle into town jest as though you lighted out in these here parts. Goldie has also went out with a couple of bribed aviators, who also have busted parachutes and they will also become pedestrians."

"But Al," says I, "I dont want to be a pedestrian! What would my family say? They dont believe in it, Al!"

"Now Heloise," says Al, "I know it will be quite a little jaunt, but at the same time it will give you a splendid appetite when you get back. And also, Heloise, now that we have went and done this here thing to make you notorious you have got to do this here thing and carry it through."

"Gee whiz, Al," says I, as I pled with him, "didn't I slide from the twelfth floor window to the eleventh to elood pursuers and get out of from my room, Al?"

"Of course, you did," says Al, as well he knew, "and you done it well too, but jest do this little walk of

(Continued from page 822)



"Here is another bunch of Pathe's 'Vanity Fair' Maids, Margie, dressed up like bold buccaneers"

**"MADAME PEACOCK"****Nazimova Is Bright Star of New Metro Film**

Produced by Metro. Story by Rita Weiman. Adapted by Mme. Nazimova. Star, Mme. Nazimova. Directed by Ray Smallwood. Released by Metro.

Jane Goring	Nazimova
Gloria Cromwell	George Probert
Robert McNaughton	John Stepping
Rudolph Cleeburg	William Orlamond
Lewis	Rex Cherryman
Thorne	Albert Cody
Harrison Burke	Gertrude Claire
Character Lady	Mrs. Woodthorpe

In "Madame Peacock" Mme. Nazimova stars all the way. In the telling of the Rita Weiman story in which the picture star is accredited with having a fine hand, Nazimova is seen in a "double exposure," the star playing two roles. In offering this dual role the Metro has achieved a splendid thing, the photography being a credit all the way.

Throughout Nazimova is afforded an excellent chance to wear some beautiful clothes and she certainly knows how to wear them to advantage. One minute she is Jane Goring, stage star, who obtains thespian recognition but which is barren of the true happiness that she expected to find when she scaled the ladder of success. Then she enacts

the role of Gloria Cromwell, a youthful miss who gazes with big eyes at the big world and wonders what will befall her as she goes on through its mysterious vales; a nondescript being who enters Miss Goring's life and who later tastes of the very success that had fallen to the lot of Miss Goring.

The story is cleverly told before the camera with Nazimova giving each role a particularly painstaking characterization and making them so divergent in point of contrast as to draw doubt that one woman is playing the two parts. The cast as a whole lends admirable support. George Probert is the leading man.

It is a big story handled by big people in the film world. There are some capitally staged scenes, with the peacock theme effectively carried out.

Metro has enabled Nazimova to give full sway to her picture talent and in some of the scenes as the two roles require Nazimova displays exceptional talent. In mimicry and emotion Nazimova stands in a class by herself.

VANCE.



At the top of the page, Nazimova in the title role of "Madame Peacock," her latest Metro picture, looks every inch the part as all will agree

(Above) Against a gorgeous background of peacocks, Madame Peacock makes a secret expedition the object of which is best known to herself

At the right, her anger aroused, Nazimova in "Madame Peacock" (Metro) refuses to be bullied and blocks the gentleman's passage successfully



!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.



# Little Trips to Los Angeles Studios

WITH RAY DAVIDSON

## A Slump in the Film World—Marriages in the Screen Colony—Memorial Service for Cinema Players—Gossip of the Studios

**T**HE unexpected has happened! A decided lull has come over the film world. It was expected that this season would become the greatest in all history—but the great expectations were amiss judging from the looks of things. Just what the cause of it is remains to be decided. Some say the election; others the money condition. There is one thing sure. Not one producer has said anything about over-production. Anyway, everybody is optimistic. Things are expected to get under way shortly—and still we all are looking forward to the GREATEST SEASON of them all.

**James Kirkwood**—someone should have thought of it a long time ago—is going to be a star. Allan Dwan says so. And Allan is the sponsor—so he ought to know.

**Poor Annette Kellerman.** She's back again in Vode. Pictures evidently didn't agree with the fair mermaid.

Oh, that MacDonald family. **Mary**—her screen name is **MacLaren**—is to be a First National star, and **Miriam**,

### Another Sister

is playing with **Katherine**. Now, we have three of a kind.

Speaking of **Annette Kellerman** we are reminded that the petite **Kathleen Clifford** has also turned to the spotlights.

**Leete Brown**, p.a. for **Bill Duncan**, writes that his employer is making somewhat of a detective drama in serialist form. **Bill** says **Brown**, is going to show detectives a lot of new ways to nab crooks. **William J. Burns** please note.

**Jacques Bizeul**, noted French photographer and war hero, has signed to get behind the lens for **Marshall Neilan**.

**Both Pell Trenton and Irving Cummings** are displaying a lot of arnica and bandages as a result of a "fight" in "The Orchid," a "U" feature in which **Carmel Meyers** has the lead.

**King Vidor** is still in Canada piloting his company in the filming of **Ralph Connor's** novel, "The Sky Pilot." **Colleen Moore** is with them.

**Fred Fishback**, well-known comedy megaphone wielder, has signed up with **Louis Thompson's** Special Pictures outfit.

### Some Latest Gossip

from our weegee board: **William D. Taylor** is hunting in the wilds of California. **Tod Browning** is enjoy-

ing himself cutting "Outside the Law." **Buster Keaton** starts his fifth Metro special, shortly. **Maurice Tourneur** says he is not going to direct **Max Linder**—and we don't recall that anybody said that **Tourneur** would direct the little comedian. Why all the noise, **Clarke**?

"Mr. and Mrs. Miserable Jones" is the title of a new Goldwyn picture that is to be directed by **E. Mason Hopper**, and in which **Helene Chadwick** will be featured. Credit goes to **Rupert Hughes** for the gloomy title.

**Lew Stone** has fallen in love with the Goldwyn bunch—evidently. We note that he has just signed to play the lead in "Noblesse Oblige," **Gertrude Atherton's** first original for the screen.

**May Allison**, aside from working in the movies, designing her own clothes, acting as her own chauffeur, assisting her "ole black mammy" in the preparation of

### The Family Meals

helping the landscape artist plan her garden, taking care of her Belgian police dogs (of which she has several), answering daily her voluminous fan mail—has nothing at all to do! Poor girl?

**Madame Nazimova's** preview of "Madame Peacock" at the Hollywood Theatre netted the family of **Eugene Gaudio** \$1,415. **Nazimova**, who had insistently refused to make personal appearances with her pictures, arranged this one solely in the interests of the survivors of **Gaudio**, her former cameraman.

**Kid McCoy**, the ex-fighter, now movie thespian, has scored again—in the divorce court. **Dagmar Dalgren** says he was too much of a pug so the court granted her a decree. This is the **Kid's** eighth attempt—and failure.

**Nazimova** is expected home in a few days.

Well, at last **Eric von Stroheim** has **Gone and Did It**

No, not make another picture—but get married. The bride is **Valerie Germonpiz**.

**Jack Hoxie**, serialist deluxe, has signed with **Ben Wilson** to be featured in westerns.

What a time they had the other night. And it was in **Jack Conway's** cellar. Can't say who was there—but might add that the local newspapers were shy some star men the next morning.

More weddings! **Francelia Billington** and **Lester Cuneo**, both extra-well-known in film circles had the knot tied. **Cuneo** is a screen villain and the bride a leading woman.

**Marcus Loew** is here. He's the guest of **Sid Grauman**, the local cinema exhibitor-impressario. **Loew** is having a great time. Ditto **Sid**.

Place: "Longacre" Brunton studios.

The Occasion: In Memory of those of the profession who have passed into the Great Beyond.

A gathering of more than eight hundred members of the film world took place to remember those of the cinema who have died since the celluloid became a reality.

The services were conducted by the Rev. Neal Dodd, Rector of the Motion Picture Peoples Church. Those to be remembered were **Bobby Herron**, **Ormer Locklear**, **Olive Thomas**, **Clarine Seymour**, **Harold Lockwood**, **Florence LaBadie**, **Eric Campbell**, **John Burton**, **Fred Mace**, **Lillian Webster** and **Charles Gunn**.

Music for the occasion was furnished by a symphony orchestra and

choir. A committee from the Actors' Association was in charge. It included **Dorothy Farley**, **A. F. Fitzroy**, **Mrs. Vin Moore**, **Joseph J. Dowling**, **Roy Stewart** and **Raymond Cannon**.

**Edwin Carewe**—right here we're going

### To Tell You

if you don't know it, he's **Finis Fox's** brother—has been chosen by Metro to guide **Alice Lake** in "The Five Dollar Baby." As **Carewe** is an old Metro megaphoner, it's getting back to his "first love" for him.

**Edward A. Biby**, the well-known casting director and actor, promoted a big street dance in Hollywood the other evening. All the film stars were there—that's not bunk because I saw them—and **Doris May**, with the head of the city council, led the grand march. It was a great affair and **Ed** came in for his full share of glory.

**Joseph W. Engel**, Metro's west coast chief, is supposed to be in New York attending a conference of the company's executives.

After some fifteen weeks of honest-to-goodness, real hard work, **Tod Browning** has completed "Outside The Law," a screen version of his own original story. Cutting and editing is now in order.

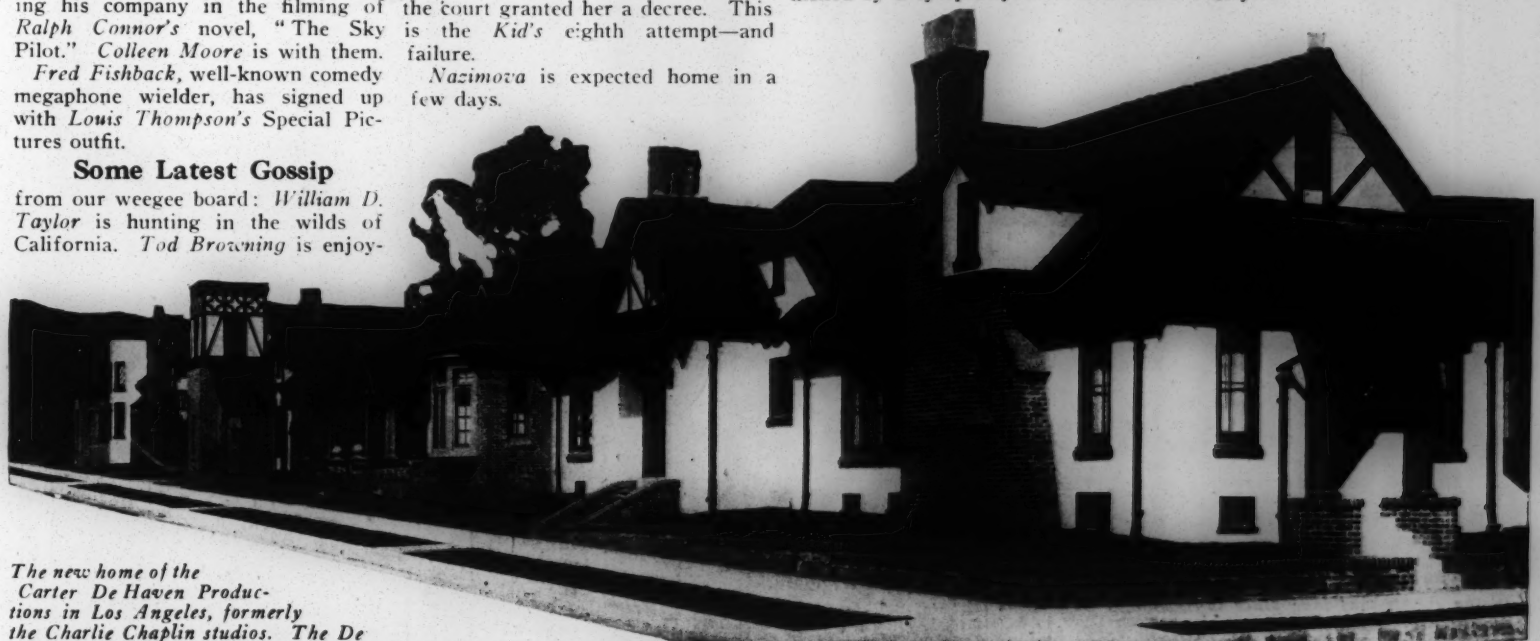
**Viola Dana** has a well-known likeness to speed. Her latest mile killer is a nifty motorboat, christened "Intrepid," in which she is spending her spare time darting about the waters around Catalina.

**Tommy Wilson**, the big boy, or man we should say, who has been featured with **Charlie Chaplin** for such a long long time, has hooked up with Special Pictures outfit to play with **Chester Conklin** in "Who Am I."

Here's some of the latest gossip

### Just Brought

in by our faithful reporter, **Kid Bolshevik**. **Frank Borzage**, with **Marion Davies**, is back from the timberlands of Oregon. "Tiger," by **Max Brand**, will be **Frank Mayo's** next. Direction of **Jacques Jaccard**. **Wheeler Oakman** will play opposite **Bessie Love** in **Finis Fox's** screen version of "Penny."



The new home of the Carter De Haven Productions in Los Angeles, formerly the Charlie Chaplin studios. The De Haven comedies are released by Paramount

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

**"THE NORTH WIND'S MALICE"****Goldwyn's Film Has Story with Gripping Moral**

A Rex Beach story from the Goldwyn Studios. Directed by Carl Harbaugh and Paul Bern. Released by Goldwyn.

Roger .....	Tom Santschi
Carter .....	Joe King
Harkness .....	Henry West
Abe .....	Wm. H. Strauss
Tom .....	Walter Abell
Lois .....	Jane Thomas
Rachel .....	Vera Gordon
Dorothy .....	Edna Murphy
Mrs. Carter .....	Julia Stewart
Malice .....	Dorothy Wheeler

There is plenty of outdoors to "The North Wind's Malice." The Northwest has always been a pretty handy thing around motion pictures and when one calls into play that wilderness of wind and snow it is only natural to look for excitement and adventure.

The central active spirits are Jewish people. There is the mama and the papa and the children. Into the thickest of the Northwest they are plunged in the hope of obtaining more of the world's wherewithal.

Through some intensely dramatic scenes run the characters, with a fight in the snows and over a snow-banked cliff between two men that was a most effective bit of business. A boy goes wrong. He steals. He even lies. And when theft and lies stalk into

happy homes chaos and unhappiness result. The boy reforms. He starts to make good. Before the curtain closes upon the final act of the lives of some of the characters as far as the story is concerned certain wrongs were righted and the good that was ever upmost in the hearts of the regular folks stood emblazoned upon the screen in unmistakable preachment that the best way after all to enjoy life whether single or married is to be on the level. There are some comedy scenes that are worked up nicely, with the honest speech of the Jewish old folks being used for captions.

The acting as a whole is splendid. Miss Gordon and Tom Santschi lead. They know well their parts and therein they obtain both satisfaction and glory. Jane Thomas works hard to please. Dorothy Wheeler, Julia Stewart, Edna Murphy, Walter Abell, William Strauss, Joe King and Henry West put forth every effort to make the roles portray real sentiment and the directors have succeeded admirably in producing a picture that holds up well throughout. The camera work is entirely satisfactory. VANCE.



Above, Jane Thomas as Lois in "The North Wind's Malice" (Goldwyn) is perfectly happy in her peaceful role of wife and mother—and then the trouble begins!

At the right, Tom Santschi and Jane Thomas have had a grave misunderstanding and Tom is on the verge of going out into the snows without his wife

At the top of the page, Jane Thomas seems a bit sobered by all the events that take place in her usually tranquil existence in "The North Wind's Malice" (Goldwyn)





## "DRAG HARLAN"

### William Farnum Again a Fighting Hero in Fox Western

Adapted by H. P. Keeler from a story by Charles Alden Seltzer. Directed by J. Gordon Edwards. Released by Fox.

Drag Harlan.....	William Farnum
Barbara Morgan.....	Jackie Saunders
John Haydon.....	Arthur Millett
Luke Deveny.....	G. Raymond Nye
Lane Morgan.....	Herschel Mayall
Meeker Lawson.....	Frank Thurwald
Red Linton.....	"Kewpie" Morgan
Laskar.....	Al Fremont
Storm Rogers.....	Erle Crane

After a brief career as a swash-buckling vagabond in the Court of Louis XI., William Farnum has returned to his haunts in the wilds of the Western cattle country. He has exchanged his ermine robes for a pair of chaps, his courtly grace for a mood of heroism, and his ready wit for an equally ready six-shooter. But his genial personality is the same whether the picture happens to be "If I Were King" or "Drag Harlan."

And he can plot and scheme, fight and shoot, love and hate, equally well, whether he is clad in the luxury of the French court of long ago or in the simple garb of the American plains.

In his latest picture he gives his usual forceful performance. He is a much misunderstood and consequently a greatly feared individual, who goes his way oblivious of the opinions of those about him, trying to accomplish the purposes which he has set himself. Of course, he is not slow about the use of his gun. On account of the characteristic method he has of drawing it from his belt he is given the nickname of "Drag."

The air of quiet determination that distinguishes the man is exceedingly well brought out by Farnum.

Drag, as stated above, is a much feared individual whose aim is as sure as his purpose is kindly. But the general public with whom he is associated is rather doubtful of him. He is suspected of being something of an outlaw—and in fact, he is, though his impulses are always generous and on the side of ultimate righteousness.

When in pursuit of a man who has killed his partner one day, he comes across a ranchman who has just been fatally wounded. The dying man gives him a map indicating the hiding place of a treasure, a bit of

chain to identify his slayer, and the care of Barbara, his young daughter who is much sought after by the undesirable element in the community. From that moment on life becomes one succession of plotting and scheming, fighting and shooting, loving and hating, until at last the villains are made to bite the dust and romance wins its reward.

The cast which supports the star does consistently good work. Jackie Saunders is the heroine and is quite attractive enough for Drag to risk his life for. G. Raymond Nye is as usual a picturesque doer of evil deeds, and Arthur Millett is successful as the venomous Haydon, who proves to be a wolf in sheep's clothing. The story though a little involved is easy to follow and the direction is good. Many interesting bits of photography add their share to the picture.

KELLEY.



At the left, William Farnum, as "Drag Harlan" in the Fox picture of that name, sees trouble in the distance and goes to it

Above, William Farnum is a bit distrustful of what he hears in spite of the fact that pretty Jackie Saunders seems delighted

At the top of the page, William Farnum as the hero of "Drag Harlan" (Fox) doesn't stop for wounds or anything else

# "TRUMPET ISLAND"

Vitagraph Presents Special Cast in Thriller

Adapted by Mr. and Mrs. George Randolph Chester, from the story by Gouverneur Morris. Directed by Tom Terriss. Released by Vitagraph.

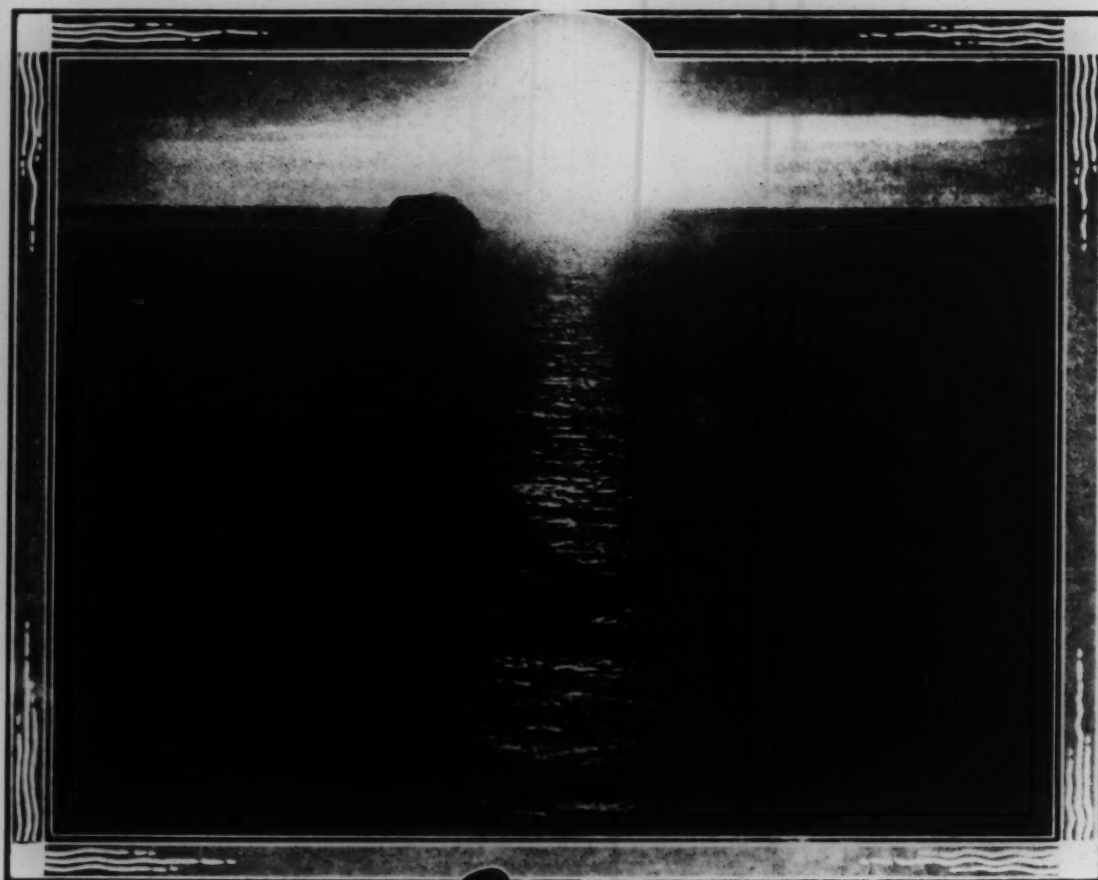
Eve de Merincourt.....Marguerite de la Motte  
Richard Bedell.....Wallace MacDonald  
Allen Marsh.....Hallam Cooley  
Jacques de Merincourt.....Joseph Swickard  
Henry Caron.....Arthur Hoyt  
Hilda.....Marcelle Daly  
Valinsky.....Percy Challenger

One of the best melodramas which the screen has seen in many a day is Vitagraph's picturization of Gouverneur Morris' story, "Trumpet Island." It covers an enormous lot of ground, from the quiet life of a convent to the noisy activities of jazz enthusiasts, from the formalities of social life to the turbulence of a thunderstorm in the clouds, from cruel villainy to the gentler emotions of sentimental attachments—and it does it all with a dash and vim.

Mr. and Mrs. Chester have done an unusually efficient piece of work in keeping the development of the elaborate and complicated story clear and consecutive.

There may be those who will find it somewhat difficult to believe that such a series of wild adventures can be quite true to the life we live. And such an opinion is amply justified; no such affairs could take place in the worst regulated of communities. But from the standpoint of highly fanciful adventure the tale as it is unfolded is admirable. To recount it here is impossible. It deals with the exciting life of a convent girl who is thrust from cloistered seclusion into a hurly-burly of trouble and trial until a storm brings down an aeroplane in which the villain is flying and she is released from a distasteful marriage and finds happiness with the hero in the last few feet.

The cast is headed by Marguerite de la Motte, who is completely satisfying as the heroine, and Wallace MacDonald, who makes a brave and sympathetic hero. MARTIN.



(Above) When the stress of adventure is over and all villains safely out of the way, Marguerite de la Motte and Wallace MacDonald find peace



At the left is one of the adventures which beset the heroine of "Trumpet Island" (Vitagraph). She uses her influence to prevent murder

Below, Marguerite de la Motte, the little convent girl who undergoes all manner of peril in "Trumpet Island" (Vitagraph) has a moment of peace and quiet with her dog on guard





## "FORBIDDEN VALLEY"

### Blackton Makes Kentucky Feud Picture for Pathe

Story by Randolph Lewis. Directed by J. Stuart Blackton. Released by Pathe.

Morning Glory..... { Marion Stewart  
May McAvoy  
Jack Winslow..... { Bruce Gordon  
Dave..... { Wm. R. Dunn  
Ben Lee..... { Charles Kent  
Dominie Jones..... { Warren Chandler  
Aunt Endor..... { Nellie Anderson  
Sentimental Joe..... { Gene Layman  
Cal Mitchell..... { Emil Mink  
His son..... { Harry Kiefer

It is becoming a fast established fact for audiences to expect the highly artistic as well as the technically perfect and interesting production of any photoplay supervised by J. Stuart Blackton. And "Forbidden Valley" co-starring May McAvoy and Bruce Gordon, this producer's latest release, is by no means an exception.

Somehow in these days of multi-moving pictures, when the development of original ideas, as far as the cinema goes, is in its infancy, and when the same background is used over and over again—especially in the case of the land of moonshine and feuds and bluegrass—the overfed public might be justified in complaining of indigestion. In face of this, however, "Forbidden Valley" is a picture of pleasing vagaries; a photoplay, with its high standard of acting, its excellent work of creative photography, wistful in its appeal. A delightful hour of amusement—a regular holiday for the imagination.

It is a thorough representation of the whiskey-making mountain country, with its men who drink, and swear and fight, with their queer sense of honor and pride; with its women who can pull a man's boots off and fill his shoes, shutting their hearts to all entreaties. It is love and life all over again, with the quick emotions and rugged life-intensities vividly portrayed and ably directed.

The Lees and the Mitchells are feudists. Cal, the next to-the-last of his line, kills the father of Glory Lee, and in turn pays with his own life. Time takes its toll in fifteen years. A young engineer comes to the mountains to prospect. An old idea treated newly. Of course, love springs up between Glory and the

engineer. The emotional struggle ensues, but suspense has played so great a part that the heart of the spectator is drawn into the conflict of the characters willy-nilly. It would be criminal to give the story in full—it would take too much of the pleasure away. It is enough to say that all ends well, but at what a cost to the little Glory—and at what a fight for the others of the cast. Not a fight, so much, with guns and such; but with the greater fight of Good and Bad,—Duty and Love,—Self and Will.

William R. Dunn is deserving of a special paragraph. His interpretation of the half wit will be long remembered as a piece of character work of exceptional merit.

It is a photoplay full of superlative quality, giving an intense realism to the simple amusement and pleasure it offers.

MARGOLIES.

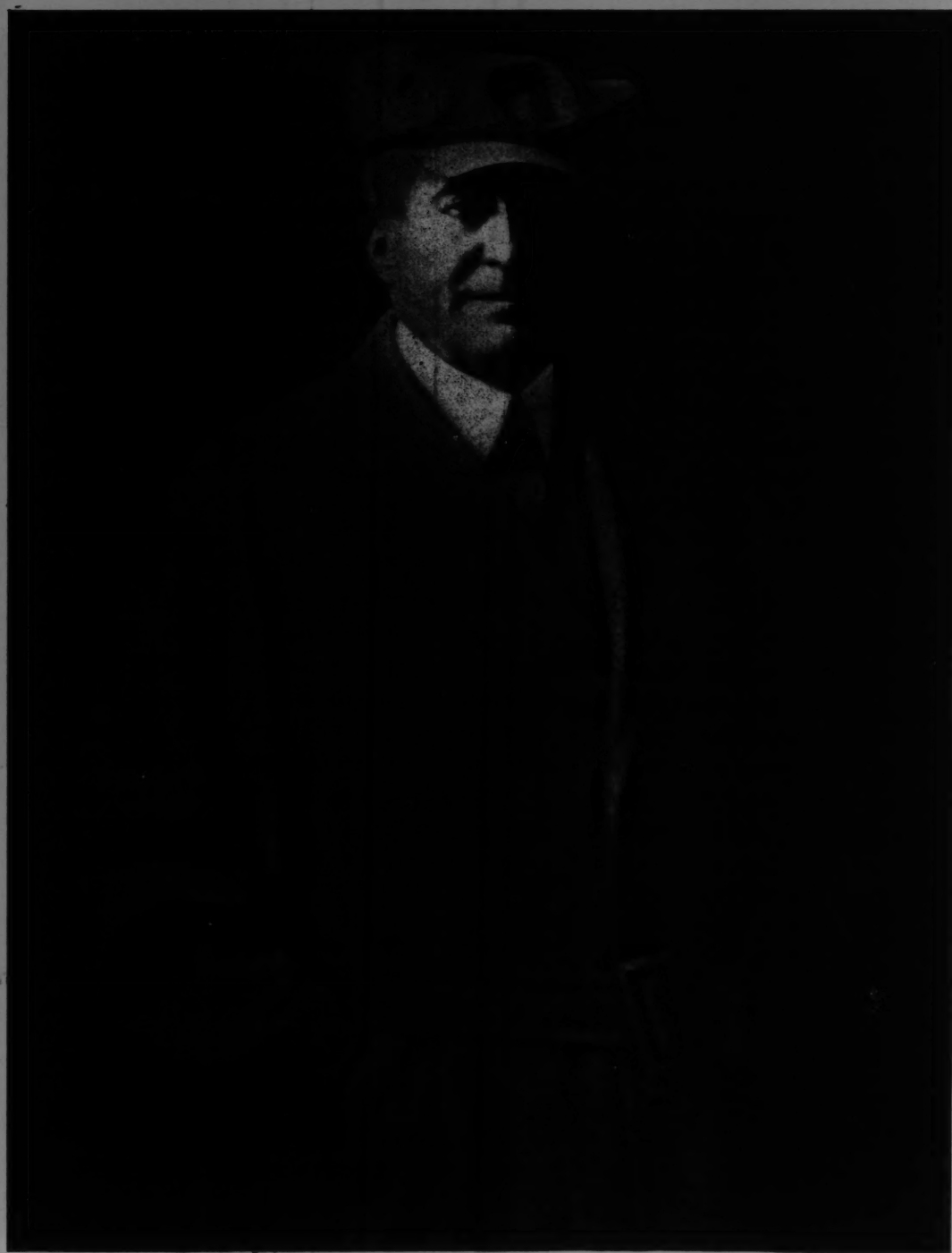


At the left, Nellie Anderson as Aunt Endor in J. Stuart Blackton's "Forbidden Valley" (Pathe), pronounces a curse on her enemies far and near

Above, William R. Dunn delivers a piece of news to Charles Kent in "Forbidden Valley" (Pathe) which causes a moment of surprise

At the top of the page, Bruce Gordon, the hero of "Forbidden Valley" (Pathe) offers a word of comfort to a sorrowful youngster

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**CAPTAIN FREDERICK F. STOLL**

*Author and producer of the super-feature photoplay, "Determination"*



# Captain Stoll and "Determination"

**B**EGINNING of production on "Determination," a super-feature photoplay that is destined to be one of the great film sensations of the age, was the result of no snap judgment, nor was the writing of the script a matter of a few weeks.

More than a score of years ago the germ of the great idea came to Captain Frederick F. Stoll, the author of "Determination" in its present form. Those were the days when the photoplay was in its infancy, when the sensational screen plays that are now offered to the public were yet to come.

Captain Stoll's first idea was to make it a powerful melodrama after the type that for years has been produced at Drury Lane Theatre in London. The months went by as the Captain built up his plot, always on the watch for material for his great idea, adding by study and travel to his already great store of knowledge, until the mammoth undertaking began to take shape.

The life of the genial Captain is in itself almost a motion picture. He has traveled to the far corners of the earth, and never as a hurrying tourist, skipping from spot to spot, but rather as a student, delving under the crust that is exposed to the ordinary traveler, and seeing life in its every form in all countries.

## Governmental Honors

Early in life Captain Stoll received political and governmental honors. He was made general superintendent of free delivery in the Chicago postoffice. After a few months of assiduous work the Illinois press was unhesitating in saying that no such improvements had been made in the fourteen years previous that equalled those planned and executed by Captain Stoll.

At the Democratic National Convention in Chicago, at which William Jennings Bryan was first nominated for the Presidency, Captain Stoll was appointed postmaster of the convention. He was the first man to conceive the idea of delivering the delegates' mail to them in person on the floor, thus eliminating the confusion that had reigned at previous conventions.

When Li Hung Chang, the Chinese statesman, visited the United States, he was shown among things on his tour the workings of the Chicago Postoffice. So impressed was he that he offered Captain Stoll the position of Postal Director of China. The Captain was obliged to refuse as he had planned to leave the postoffice service definitely.

He was among the first to make the great rush to the Klondike, and was one of the original locators in the great, rich Mida district.

Captain Stoll was a member of the Illinois National Guard and was on the staff of Colonel Sanborn at the same time that Frank O. Lowden, now Governor of Illinois, held a similar position. Captain Stoll was inspector of rifle practice of the First Illinois Infantry.

## With the Kiralfys

Captain Stoll got his first taste of the show business on a mammoth scale when he was financially interested in the producing of "Amer-

## The Story of a Gigantic Production in Picturedom and How It Came Into Being—Its Author a Man of Versatility—Unique London Settings

ica" in Chicago during the World's Fair. "America" was the work of those men of genius in the spectacular world, the Kiralfy Brothers, the last of whom died recently.

Late in the fall of 1908 Captain Stoll began active preparations for the writing of "Determination." During his connection with the Chicago Postoffice he became a friend of the late Ex-President Roosevelt, who was then Civil Service Commissioner. The Captain went to Washington and laid before the President his idea of "Determination," and told him that it was necessary to take a trip to London to study at first hand the characters of Whitechapel.

This would necessitate the aid of some of the leading officials of the British Empire. Colonel Roosevelt showed the confidence that he placed in Captain Stoll and his "Determination" by giving him a letter to White-law Reid, then Ambassador to the Court of St. James. Armed with this letter the Captain proceeded to London, and was soon put in touch with Scotland Yard, that great organization which protects the civil peace of Great Britain.

## Studying Whitechapel

He went into the slums of Whitechapel, penetrated the dens of that awful yet picturesque section of the world's biggest city. Here for almost a year he studied the types that infest the section. He saw and knew the very dregs of humanity and met every underworld character type. He saw shattered life in its every form, the stool pigeons, the fences, the Fagins, the hopeless drug addicts, and the be-buttoned costers.

With the aid of the officials of Scotland Yard the mysteries of London's Chinese Quarter, situated at the West India docks, were opened to him. Nowhere outside of the Celestial Kingdom itself is there located such a Chinese section as that in London.

Having exhausted the possibilities in London, he journeyed to Paris, and here he received from the Prefect of Police the same courtesies that he had had at the hands of Scotland Yard. He followed the same course in the French Capital that he had in London, and studied the Apache, that criminal unique to Paris, in his native haunts of Montmartre.

## Humanity the Theme

Since humanity is the theme of "Determination," this exhaustive study of the underworld, that is so little known to the average person, was necessary.

Then came the arduous task of writing the great story. Perfection was the motto of the author. About this time the possibilities of the motion picture began to be apparent, and so, instead of a drama for Drury Lane, the story was written in scenario form.

On the first day of May in 1920 the United States Photoplay Corporation took possession of the E. K. Lincoln Studios at Grantwood, N. J., having leased the plant for twenty-six months. When the company moved into the studio there was little more than four bare walls and the rough surrounding ground.

The first necessary step was to install mechanical equipment of all sorts. Electrical apparatus worth thousands was obtained, and a carpenter and machine shop fitted up, until, at the present time, the studio is as perfectly equipped as any in the country.

The studio is practically an empire unto itself. Every bit of work needed for the building of the sets or the construction of scenery is done on the premises, and elaborate mechanical devices make the large staff of workers practically independent of outside aid.

Finding that the studio proper was too small, the company obeying its motto of having everything right, built a sixty foot addition to the studio. Cooper Hewitt lights have been installed, and now the studio is as near perfection as could be desired.

## Men Behind the Guns

Captain Stoll has surrounded himself with a staff of men who are experts in their respective lines. The direction of the photoplay was entrusted to John L. McCutcheon, who has been associated with many big screen successes. Assisting Mr. McCutcheon are George Murphy, Leslie King and Albert Ledger.

The gigantic task of constructing the scenery for "Determination" was put in the hands of Herbert Messmore, a veritable genius at technical and mechanical direction. Under his guidance, Whitechapel grew on unbroken ground in New Jersey.

The man back of the camera is William Crolly, a cameraman of no small reputation. He has as his assistant Edward Booker. The publicity department of the corporation intends to use only the best stills obtainable, and to this end, special attention was paid to this branch of the work. William Underhill, a photographer of wide experience, is responsible for this department. Dan Sutherland is chief carpenter, and things electrical come in the province of Tim McGrath.

"Determination" enjoys one unique reputation. Every inch of the scenery is French or English, yet every scene is taken right in New Jersey. To carry out this stupendous undertaking successfully involved a mass of detail.

## A Bit of Old London

Captain Stoll had in his possession several hundred feet of film taken in those localities where he studied, and, added to this, a vast mass of personal knowledge of the vicinity. In order

to have absolute perfection of detail the Captain commissioned Clarkson of London, photographer by appointment of the King, to take hundreds of pictures of the mazes of Whitechapel. With these as mute guides the constructing of the scenery was commenced.

## Like Cruikshank Drawings

The little shops and houses which have been built are perfect replicas of those that line the streets in Cheapside and the Limehouse section. With their antique stoops and window boxes filled with straggly flowers, they look as though Cruikshank himself might have drawn them, or Dickens described them in one of his immortal books.

At one corner of the location is an old mansion that is occupied by the central character in the story. An iron fence surrounds the grounds, and the ivy that was hung on the walls has taken root. In the heart of the section is a real stone counting house, the office of the old money-lender.

Walk down a street past the barbershop, the alehouse, and a few little homes with their shiny brass knockers, and you may look down on the East India docks, with the masts of the ships towering up over the roofs of the warehouses.

Turn about and retrace your steps along cobble-stoned streets and you will find the carpenters busily engaged in constructing a Chinese quarter that will be used in the picture.

Many who have visited the studio have marvelled at the care taken in paving the streets. But there is one thing that Captain Stoll and the directors stand firm on, detail must be perfect.

## What of the Fog?

One interested visitor thought that he had discovered a flaw in all this mass of detail. With a smile he inquired, "What of the fog? Must the cameraman wait on Mother Nature for the proper atmosphere?" But his smiling query went for naught when he was shown narrow crevices that cut the street at short intervals. These are steam pipes with small outlets, and when a fog is wanted turn on the steam and you have the drizzly fog that hangs over London for days at a time.

As production progresses there will be some wonderful fog and night scenes taken. This fog device is only one of the many things that is going to make "Determination" one of the most talked of pictures of the day.

An all-star cast will interpret the roles in the photoplay wonderful. Among those who are cast for parts are Lieutenant Belvin W. Maynard, the "Flying Parson," who will play the part of the aviator; Al Lincoln, who has an enviable reputation on both stage and screen, is leading man; Maurice Costello, who needs no introduction to film fans. Others are such sterling actors as Leslie Stowe, William Turner and Barney Randall.

Among the women in the cast are Irene Tams, Corene Uzzell, beautiful Audrey Hagen, Eve Pearson, an English actress of note, and Dora Mills Adams.



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*Nat Lewis*

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# SCREEN NEWS OF THE WEEK

## NEW BOOKING ASSOCIATION AROUSSES WIDESPREAD INTEREST Chicago Organization Receiving Enthusiastic En- dorsement in All Directions

**T**HE First National Booking Association, Inc., which has its main headquarters on the thirteenth floor of the Masonic Temple, Chicago, which is heralding broadcast the announcement of the formation of the organization is arousing unusual interest everywhere. From all sections of the United States and Canada queries are pouring in for full information as to the detailed objectives of the new association.

The Association plans to book motion picture theatres exclusively. In arranging to book a complete show for any theatre whether big or small, the Association does not enter its field in a half-hearted manner. Singers, vaudeville acts and headline features are to be supplied by the Association which is fast filing a list of theatres anxious to be among the first to obtain the benefits from the Association.

Harry Segall, one of the men financially interested and who knows every angle of the amusement field, is enthusiastic over the way the project has been received. His associates in the new enterprise as well as the expert booking chiefs allied with the business forces are devoting every minute to the Association and its success is now assured.

Men who know vaudeville and men who know films are now upon the Association's payroll and the exhibitors have been notified that they will receive special and worthwhile features and acts that will increase their business the moment the Association starts its service.

The First National Booking Association is going to lend every possible effort in convincing the exhibitors that affiliation with its project means something more than just the casual

announcement that such an organization is now at their doors. The Association proposes to book, produce and deliver specialties for picture houses. As the officials have announced the acts can be changed weekly. "No theatre too small and no theatre too large" is one of the many slogans adopted by the Association.

The Association has gone in for the spending of real money upon exploitation, with the exhibitors guaranteed a show that will boost their box office receipts during its regime.

### Goldwyn Gets Five Films

Goldwyn has acquired five feature motion pictures for release in the near future. These five are "The Song of the Soul," starring Vivian Martin; "Polly" (working title) with the same star; Betty Compson in "Prisoners of Love"; a picturization of Robert W. Chamber's novel of Revolutionary days, "Cardigan"; and Hobart Bosworth in "His Own Law."

### Metro Gets Story

John Fleming Wilson's story, "Unchartered Seas," has been purchased by Bayard Veiller, chief of Metro's West Coast production department. "Unchartered Seas" will be filmed with an all-star cast.

### Hallman Re-Engaged

William E. Hallman, now playing with Gilda Varesi in "Enter Madame," has been re-engaged by the Fanark Corporation as one of the all-star cast in its second production, "The Strength of the Weak," by N. Brewster Morse, to be directed by George Everett. Hallman has the "heavy" role in Fanark's first production, "The Crimson Cross," in which he makes his initial bow in pictures. Hallman has been a Shakespearean actor, a vaudeville author and star, a dramatic actor, and a comedian. Last year he portrayed an important role in Arthur Hopkins, production of Gorky's "Night's Lodging." Previous to this he toured the Keith circuit in his own comedy sketch, entitled "For the Love of Rosa."

### Chaplins in Settlement

Mildred Harris Chaplin has arrived on the Coast to effect a settlement with her husband. Upon her return to New York she will resume her engagement with First National and will start to work under the direction of John Stahl on a picture which is entitled "Playthings of Desire."

### Mae Murray at Work

Mae Murray has just started work on the first of her pictures under her new contract with Famous Players. Robert Z. Leonard is handling the megaphone and Lowell Sherman is playing the lead.

### Elsie Ferguson in Paris

Elsie Ferguson has arrived in Paris where she is studying the various current French productions in the hope of discovering a suitable vehicle for her use not only as a piece for the speaking stage but for the screen as well.

### Film Evolution of Travel

The Harry Levey Service Corporation is preparing an educational film "The Porcelain Lamp" in conjunction with the Cole Motor Car Company and which is to show the evolution of travel.

### New Fine Arts Picture

The cutting and assembling of the new Fine Arts' picture "Why Pick On Me?" under the final supervision of Edward M. Roskum, is now rapidly nearing completion, and will soon be ready for state-rights distribution.

### Elinor Glyn Here

Elinor Glyn arrived in New York last week from England. She will write an original story for Gloria Swanson.

### Creighton Hale to Star

Creighton Hale will appear as star in a series of pictures which will be titled "D. W. Griffith, Inc., presents." They will be made at the Mamaroneck studios.

### Pathe News' Tenth Year

Extra features will be added to all issues of Pathe News, the bi-weekly topical beginning Nov. 15 in celebration of its tenth anniversary.



**GEORGE WALSH**

*The athletic star who has risked his neck for the entertainment of many audiences in Fox film productions*

### Bert Lytell to Tour

Bert Lytell, the Metro star, Monday began a tour of the various Loew theatres in Greater New York in connection with the showing of "The Price of Redemption."

He is scheduled to make his appearances at the Brooklyn houses the first three days and devote the latter half of the week to the Manhattan theatres.

### Rents Chaplin Studio

Carter De Haven has leased the Charlie Chaplin producing plant for a period of one year. Sydney Chaplin represented his brother. The rental figure is said to be a little more than \$5,000 per month. Mr. De Haven has selected "The Girl in the Taxi" as the first vehicle to be produced at the new studio.

### "Great Lover" Soon Ready

The first of the featured Frank Lloyd Productions made by Goldwyn Pictures Corporation is undergoing the finishing touches and will soon be ready. It is "The Great Lover" picturized from Leo Ditrichstein's great stage success. John Sainpolis plays the leading role.

### To Make Jenny Lind Film

The Jenny Lind Photoplay Corp. of 527 5th Ave., a Delaware corporation, will produce a feature dealing with the life and successes of Jenny Lind, Swedish singer, in conjunction with the Jenny Lind centenary now being celebrated.

### Betty Compson Film Ready

Betty Compson's first starring picture, "Prisoners of Love," will have its initial showing at the Capitol Theatre during the week of November 21, and prints are now on the way to the various Goldwyn exchanges throughout the country.

### H. B. Warner's Next

H. B. Warner in "Dice of Destiny" another "Jimmy Valentine" part is the first feature release on Pathe program for December. Lillian Hall, Rosemary Theby and Howard Davies are in the cast.

### Van Loan Forms Company

H. H. Van Loan, scenario writer, has formed a company to be known as the Golden State M. P. Corp., and its capitalization is rated at \$500,000. The stock is said to be already subscribed.

The first picture will in all probability be made in new unit studios at San Mateo, and is temporarily titled "Mickey Flynn." The script is now being written.

### Allan Dwan Gives Luncheon

A luncheon was given by Allan Dwan to members of the press at Delmonico's last Friday afternoon. Mr. Dwan made the announcement that one of his reasons for being in the East is to ask for co-operation between the press and the producer. He makes a sincere plea for honest criticism.

Mr. Dwan's newest picture, "The Forbidden Thing," will shortly be released.



# SCREEN NEWS OF THE WEEK

## IS THAT SO!

**E**DWARD EARLE, just in from Los Angeles, is undecided as to whether or not he should accept one of two offers he has for the legitimate stage—or whether to remain on the screen.

Jason Robards, of "Lightnin'," is playing the juvenile role in Mac Murray's newest picture "The Painted Lily" now in production. This is Mr. Robards' first appearance before the camera.

Harriet Hammond, erstwhile Mack Sennett bathing-girl beauty, will no longer disport herself in bathing-suit creations which brought her fame. In the future Harriet will be seen in full skirts only and she will be featured as a Mack Sennett comedienne.

Ray Smallwood has been chosen to direct the forthcoming Metro production of "Aphrodite." This will be the fourth production he has directed wherein Madame Nazimova is the star.

Katherine Perry has just signed a contract to appear opposite Owen Moore in the forthcoming Selznick production of "Lend Me Your Wife."

Gordon Standing will be seen in two screen offerings next month—"The Foreigner" and "Man and Woman."

Mme. Sara Brazier, formerly a well known Shakespearean actress, will make her motion picture debut shortly in a "mother" role in a forthcoming picture to be made by Sherman Productions Corporation.

Eugene Pallette has returned to Hollywood after an absence of several months spent in New York where he had one of the leading parts in the Metro's "Fine Feathers."

Frances Eldridge has been signed by the Superior Pictures, Inc., to star in a series of two-reel comedies.

Vesley Ruggles has been selected to direct Alice Lake in her first starring

ring vehicle, the working title of which is "Mother Love."

Viola Dana has acquired the speed boat "Intrepid," and has challenged everything that moves on the surface of the Pacific, from Portland to San Diego.

Philip E. Rosen has been selected to direct the Metro Special production of "Are Wives to Blame?" in which May Allison will be starred.

Earle Foxe has signed a long-term contract with W. K. Ziegfeld, president of the Ziegfeld Cinema Corporation, to appear in a series of photo-plays.

Edward Jose has been engaged by the Associated Exhibitors to make a big special feature.

Albert Capellani has just started a new production for International.

Allan Forrest, George Majeroni, Jane Jennings and Anna Q. Nilsson have been engaged by Edward Jose for his next Associated Exhibitors picture.

Robert Elliott, well-known stage and screen artist, after a very brief absence from the screen, will again make his appearance in the silent drama in support of Pearl White in a special Fox production.

George Fisher and Ruth Stonehouse will divide supporting honors in the newest Eileen Percy starring vehicle for Fox, "The Land of Jazz."

William Farnum will shortly return to the West Coast studios of Fox to start work on the filming of a famous stage success.

Ward Crane, Crane Wilbur, Lucy Fox, William Roselle, Mrs. DeWolf Hopper and William Riley Hatch are supporting Constance Binney in "Something Different."

Jerome Storm has selected James Rennie for the principal male part in Lillian Gish's first picture directed by him for the Frohman Amusement Company.

### Nell Shipman Productions

Nell Shipman has become a producer. The State Department of California has authorized the creation of a corporation to be known as the Nell Shipman Productions, Inc., with a paid in capital of \$250,000. Associated with Miss Shipman in the new enterprise are W. H. Clune, Los Angeles theater owner and film magnate and Bert Van Tuyle.

Miss Shipman became a star of the screen in the pioneer days with Vitagraph productions. Not only will she direct and star in her first independently made feature, but the story and continuity are from her own pen. The locale is in the North Woods. Bert Van Tuyle will co-direct with Miss Shipman.

### "Connecticut Yankee"

Mark Twain's "A Connecticut Yankee at King Arthur's Court," is approaching completion under the direction of Emmett J. Flynn. This spectacle will probably have its initial showing on Broadway within three months. The cast includes Harry C. Myers, Rosemary Theby, Pauline Stark, Charles Clary and William V. Mong. The production is being staged at the Fox West Coast studios.

### Three Selznick Specials

Selznick will release in November through Select exchanges, the first production of the second series of Elaine Hammerstein pictures, "The Daughter Pays," a National Picture Theaters production, "The Palace of Darkened Windows," and a Select picture, "Just Outside the Door," starring Edith Hallor.

### New Play for Louise Lovely

William Fox has purchased "Partners of Fate," a tale of society and the seas, by Stephen Chalmers, as the second vehicle for his new star, Louise Lovely.

### MAYORS OPPOSE MOVIE CENSORSHIP Protest Against Government Interference

At the closing session of the two day conference of New England Mayors and city officials at the Hotel Commodore resolutions were passed opposing governmental censorship of motion pictures and protesting against State censorship.

The conference also passed resolutions demanding from distributors and exhibitors of films wholesome entertainment which could be viewed by children and adults alike. They called upon municipalities throughout New England to take steps protecting the public from misleading and questionable advertising for motion pictures and to obtain the proper local ordinances for the regulation of the screen theatre.

The visiting officials also took a trip to the new studio of the Famous Players-Lasky Corporation at Long Island City.

### Lehrman's Fourth Finished

Henry Lehrman's fourth comedy for First National release has been completed. It is titled "The Punch of the Irish," and will feature Virginia Rappe, Al Ray and Billie Ritchie. This comedy will mark the return of Miss Rappe to the screen after an absence of over a year. Lehrman was assisted in the direction by Roy Del Ruth. David Kirkland is supervising the direction of the next Lehrman production which is already under way.

### DeMille Starts Barrie Play

William De Mille has started work on his production of the J. M. Barrie play, "What Every Woman Knows," for Paramount. Olga Printzlau wrote the scenario. Lois Wilson has the role of Maggie Shand and Conrad Nagel plays John Shand.



Mr. and Mrs. Carter De Haven in their Paramount comedy, "Spirits," have a heated argument over whether or not Ouija tells the truth



Constance Binney, the star of Realart's "39 East," comes to the rescue of one Napoleon Gibbs, who has had an accident in Central Park

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

## To Our Readers—

The combining of DRAMATIC MIRROR and *Theatre World* is but one of the many things that both these publications have done to give their readers more than an even break.

Before the consolidation of these two leaders, DRAMATIC MIRROR readers received their copy each week and *Theatre World* readers received a copy of *Theatre World* each week. Now they will receive both magazines each week in one and for the same price they formerly paid for but one.

DRAMATIC MIRROR readers have gained the work of S. Jay Kaufman, Benjamin De Casseres, and many others; *Theatre World* readers have gained Louis R. Reid, Johnny O'Connor—and a host of illustrations.

Certainly both, Louis Reid and S. Jay Kaufman, may be regarded as two of the most competent writers of the stage in America.

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# Dramatic Mirror & Theatre World



# THE WEEK'S BROADWAY PICTURE SHOWS

## THE RIVOLI

### "The Great Redeemer" Feature of Colorful Program

To visit the Rivoli this week is to leave all worldly things before for two and a half hours. For the splendid program provided is sublime and poetic, with just enough wholesome humor to leave undimmed the inspiring themes of the feature picture, "The Great Redeemer."

While the story told by this superb film is romantic, it has a sacred background. It demonstrates in an awe-inspiring way the power of Divine Love to open prison doors and to transform the dross of even a murderer's heart into purest gold.

The leading role is in the very capable hands of *House Peters*, and *Marjorie Daw* is the appealing though too-infantile heroine. Her extreme youth is the one incongruity of the film.

Liszt's "Les Preludes" is the overture for this week. The Rivoli Orchestra gives a very masterful interpretation of this vari-colored descriptive—from the first enchanted view of life, through its storms and calms, love and martial themes—that was warmly applauded by the audience.

Scenes of unsurpassed loveliness, to which no artist's brush could do full justice, but which the camera reflects with thrilling realism, are then reflected upon the silver screen, under the title of "As Fancy Paints," a Post Nature Scenic. These Post Nature Scenics have a magical and restful effect upon the beholder, and no words can adequately describe these revelations of nature's hidden beauties.

When *Willy Stahl*, violinist, plays the Andante, from Lalo's "Symphonie Espagnol," one regrets that the fullness of the Rivoli program does not permit an encore, for he is a true artist in every sense of the word.

A most delightful quartette rendition of Lohr's *The Little Gray Home in the West* is given by *Mary Fabian*, soprano, and *Georges du Franne*, tenor, assisted by a fine ensemble of mixed voices. Then follows a melody of fairy lightness, Victor Herbert's lovely *Air de Ballet*, played by the Rivoli Orchestra, and a *Buster Keaton* comedy, entitled "One Week," depicting the ludicrous woes of two youthful newlyweds in erecting a portable house.

The Rivoli Pictorial has somehow managed to crowd a world of timely news into ten minutes, and the political pictures are of a nature that win amusing demonstrations from the audience.

ELITA.

## THE STRAND

### Attractive Musical Program Pleases

Music lovers obtain keen satisfaction in the current bill at the Strand and *Managing Director Plunkett* is to be congratulated upon maintaining such a high standard. Since the Strand opened the music has always been a bright feature of the weekly programs and *Plunkett* has not been slow to sense that the Strand is out to lead and not fall behind when it comes to offering high class music.

## "The Great Redeemer" at Rivoli—Good Program Surrounds Feature at Strand—Anniversary Week at Capitol—Prize Overture at Rialto

*Carl Edouarde* is the master mind of the musical end and he is ever alert to what the Strand devotees want and he dishes up the classical as well as the topical, but diverting the programs so that they do not become stale and stereotyped. His assistant is *Francis W. Sutherland*, a capable and experienced musician.

The overture this week is "Dance of the Hours" from *Ponchielli's* "La Gioconda" and the Strand Orchestra does itself proud with its interpretation.

*Joe Plunkett* again shows his knowledge of Broadway in the selection of "news" which makes up the Strand Topical Review.

*Catherine Strang* is a violinist. Her numbers were (a) *Spanish Serenade* (*Chaminade-Kreisler*) and (b) *Vien-nese Popular Song* (*Kreisler*), *Miss Strang* playing with great skill and feeling. The latter number proved a pleasing and lilting selection.

cumstance" (*Elgar*) which is played during the week alternately by *Ralph H. Brigham* and *Herbert Sisson*.

VANCE.

## THE CAPITOL

### Anniversary Bill a Gala Affair—Many Features

Well worthy of the title "Gala Program" is the Anniversary bill at the Capitol this week. Never has the indefatigable management offered a more lavish entertainment of music, pictures, dancing and scenic beauties.

The chief attraction is, of course, the absorbing Metro picture "Madame Peacock," a starring vehicle for *Nazimova*, which she has herself adapted from the story by *Rita Weiman*, the well-known dramatist. There is no escaping the fascination of *Mme. Nazimova's* personality as she projects it across the screen in this story of how a famous actress

they include *Mlle. Gambarelli* and ballet corps in the "Ballet of Flowers", a vocal solo by *Elsie Lyon*, composer of *Israel*; the heroic Overture 1812 (*Tchaikovsky*), by the Capitol Grand Orchestra; and the Russian Cathedral Choir of twenty-one voices, under the direction of the *Rev. Constantin Buketoff*.

The work of the choir was highly impressive as the entire organization appeared in native costume and sang the serene, but haunting *Song of the Volga Boatmen* and other traditional melodies.

Other numbers on the program were *Annette Kellerman* in "The Art of Diving," *Capitol News*, and a refreshing *Hy Mayer TraveLaugh* entitled "Such is Life Behind the Scenes."

SOBEL.

## THE RIALTO

### Marion Davies Starts Seventh Week on Broadway

The feature picture at the Rialto this week is taken from the popular novel by *Robert W. Chambers*. The picture though a trifle too long drawn out has some interesting features, one of them being a ball of the gods that is given in Greenwich Village. This scene was beautifully done and was perhaps the brightest spot in the picture. *Marion Davies* plays the young heroine who is rather a careless young person and after marrying one man to save her reputation discovers she loves another. In the end everything turns out happily just as you knew it would all the time.

Chief in the support of *Miss Davies* are *Ralph Kellard* and *Carlyle Blackwell*, who have contributed some of their finest characterizations to this picture. Others in the cast are *Charles Lane*, *Robert Vivian*, *Elna Ross*, *Stephen Carr*, *Vivian Osborne* and *Corinne Barker*, all of whom give thoroughly satisfactory accounts of themselves in their respective roles.

Aside from the interest in the *Chambers' story*, the picture is notable for the settings designed by *Joseph Urban*. *Erte*, the Russian designer, created the costumes, and the combination of *Urban* and *Erte* has resulted in a series of dazzling scenes that range from the hall into a pageant in honor of *Pallas Athene* and then into the wildest sort of bacchanal.

Following "The Restless Sex" there was a solo by *Edouardo Albano*, the "Drinking Song" from *Hamlet* and an animated cartoon of *Mutt and Jeff*.

An interesting feature of the program was the overture played by *Hugo Riesenfeld's* orchestra which won the five hundred dollar prize given for the finest American overture. It is called *New Orleans* and was composed by *Mortimer Wilson*.

Some very pretty photographic effects were shown in the *Melody of Flowers* and the music which accompanied it helped to make it more entertaining. Owing to the fact that "The Restless Sex" is such a lengthy film there was no *Rialto Magazine* this week.

*Joseph Alessi* played a trumpet solo by *Mana Zucca* and there was the usual organ solo by *John Priest*.

MAYONE.



Decorative prologue conceived and staged by *Sid Grauman* at his *Million Dollar Theatre*, Los Angeles, for *Paramount's* "Behold My Wife," a *George Melford* Production

*Lionel Barrymore* was the film star. His subject was "The Devil's Garden" which is a *Whitman Bennett* production. *Barrymore* registers his usual high class impression.

*Redferne Hollinshead*, tenor, sang *Lieut. Gitz-Rice's* *By Your Side* and pleased immensely. His voice is of high range and musical.

*Buster Keaton* appears in the Metro subject, "One Week" which is by "permission of *Joseph M. Schenck*. There is every reason to believe that *Keaton* will be the recognized film comic of the few "celebrated" funmakers, now holding the front rank. *Keaton* is a natural comedian, comes from a family that was known for its ability to make folks laugh and he hits a fast comedy stride that establishes him as a comedian of unusual ability.

The organ solo is "Pomp And Cir-

discovered that her own neglected child was her rival. She is, if it is possible, more compelling than in real life, for she shows so many and such diversified aspects of her character that she is dual, triple and multiple simultaneously.

In the two roles of *Jane Goring*, the haughty sham star, and *Gloria Cromwell*, the lovable ingenue and her own daughter, she gives one of the most perfect dual impersonations on the screen, perfect also from the standpoint of the camera which permits her to do long scenes with herself in both parts.

The costumes are handsome and the interiors rich and realistic. The peacock decorative motif is new and novel. The cast does credit to the star.

The musical features constitute, in themselves, a complete program as



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### The Letters of Heloise

(Continued from page 805)

yours and hence on we will lay-off McDuff on anything else so lurid and strange."

"That's fine, Al," says I, "but Al, that issent getting me out of this here long walk. Why Al, I might get lost or etten up by animals, Al!"

"Oh, no, Heloise," says Al, "fear not from no beasts, and on the other hand

#### I Have Provided

from your being lost. Here is a map, Heloise," says Al, wishing same politely on me, "witch should land you home without no misgivings. Anyway, Heloise," says Al, "it is quite a straight road and who knows, Heloise, but what some of these here Navy blues witch is searching for you might pick you up and give you a ride home in their blimp!"

"No think you, Al," says I with a witty shrug, "I issent recking for no ride in no blimp, and anyway should I have the opportunity to float in same I dont see how they could see me in all this murky and swarthy blackness to find me, Al."

"Well, Heloise," says Al, "I am now going to leave you because I might get saw here with you. Jest follow this here road, Heloise, and watch the map, and all will be well, Heloise, and I hope you will enjoy the walk, Heloise, I will have a goodly breakfast awaiting for you." So saying friend Al left into his car and left me

#### Sitting There Yawning

to my heart's content on that bum busted blimp parashoot.

Well, Margie, it is needless to say that I didn't get home because I did. Otherwise, Margie, how would you get this here letter from me.

Well, Margie, after having et a goodly portion of breakfast, witch Al had saw would be awaiting for me, I went to the studios to make up for all the time witch I had lost. The first smiling countenance I bumped into was Mr. Golding.

"Well," says he unto me, "well, how is my little high-flyer this morning?"

"Back on terrace firma again," says I undaunted at his wise crack witch was a poor attempt

#### At Being Audacious

Thinks I, "If this guy here thinks he is a Mark Twine he is stringing himself," Dont you dearly love that, Margie. If you dont get it, read same again.

"I suppose," says I, "that it has been pretty dull around this here lot with me up in the clouds, hay Goldie?"

"Oh, no, Heloise," says Terence, "oh no! While you was blimping (Continued on page 826)



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## DOLLARS AND SENSE

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THE stock market lately has done little but give further evidence that its technical position is sound. In the face of stiffer rates for call money and unfavorable news developments the list has held firm and even advanced slightly. But trading has been on a very small scale and the public has as yet given no sign of an inclination to get in the market to any large extent. At this writing there is no indication of any ante-election boom, and judging by the course the market has pursued for the last few weeks it looks very much as if the time is not yet quite ripe for any big bull movement. But stocks are in the right hands, and when the proper moment comes the signal to start forward will be given.

### The Bankers Far Seeing

While many Wall Street opinions are bullish there still are many who insist that the stock market is to see much lower prices. They base their predictions chiefly upon the unsatisfactory business conditions now prevailing, which they say will become worse. They forget that when business was at its peak the bankers were taking in their sails in preparation for a squall which business men could not see coming. Now, when business men are gloomy and can see no rift in the clouds, bankers are talking optimistically and looking to the future with confidence. The bankers as a rule are men of far-seeing vision and the present depression in business they look upon as only temporary and a good thing for the country as well.

### Depression Discounted

Wall Street has discounted the

present industrial depression and is looking ahead. That is why the stock market holds so steady in the face of news that to the unthinking is so unfavorable. The price cutting campaign has not yet reached its peak. Prices for all necessities will have to come down to a sane level and merchants and manufacturers will have to forego the inordinate profits they made during the war period. Until those who are still holding out against a readjustment of their affairs are willing to bow to the inevitable the business of the country will not have reached the sound basis toward which it is now headed. Just how soon the turn will come no one can say with any definiteness, but it is not far off, and in the meanwhile the stock market and the bond market already have begun to discount better times.

### Rails Still Favored

While many industrial stocks already have discounted less favorable earnings in the immediate future and are attractive at the present level, we would still favor the rails for "long" commitments. Any of the standard dividend payers can be safely purchased at these prices. Southern Pacific, Canadian Pacific and the Hill stocks are especially good. Among the lesser rails there are Southern Railway, Wabash preferred A, New Haven, St. Louis & Southwestern, Pittsburg & West Virginia, Baltimore & Ohio and St. Paul, all of which are worth more than the present selling prices. But in making purchases one should be willing to wait a little

(Continued on page 824)

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### Market Review

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### Dollars and Sense

(Continued from page 823)

while, if necessary, for substantial profits.

#### The Steel Stocks

The Street waited expectantly for Judge Gary's speech before the Iron and Steel Institute to get a line on the future of the steel market. While Judge Gary spoke in a most optimistic vein, he laid stress on the fact that prices had to come down, and the Street took this as meaning that a general slashing in steel quotations was in order. It is likely however that such a thing will not come to pass. While there may be shading of quotations for certain products, prices of others are likely to be advanced, and while of course the steel business will have to meet the new conditions prevailing throughout the country, most of the steel manufacturing companies are in sound condition and able to go through the depression without trouble. In buying steels if one were to confine purchases to U. S. Steel common and Sloss-Sheffield he would not go wrong. The others are not so favored as these as far as their financial position is concerned.

#### The Credit Situation

The credit position continues to improve although at times we may expect to have flurries in the call money market due to large banking operations. But these can be counted upon to be only temporary and not affecting the general situation. The combined statement of the Federal Reserve banks reflects the true position throughout the country, and this gives no indication that the forecasts for easier money in the near future will have to be revised. The investment demand continues strong and one of the most hopeful signs is that many of the securities are going into the hands of small investors all over the land. All in all we may continue to look with confidence into the future. But we ought always to remember two things in venturing upon stock market operations, and those are not to overtrade and not to buy indiscriminately.

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WEREN'T ready for that last quick switch in temperature, were you? Left you stiff, sore, full of rheumatic twinges?

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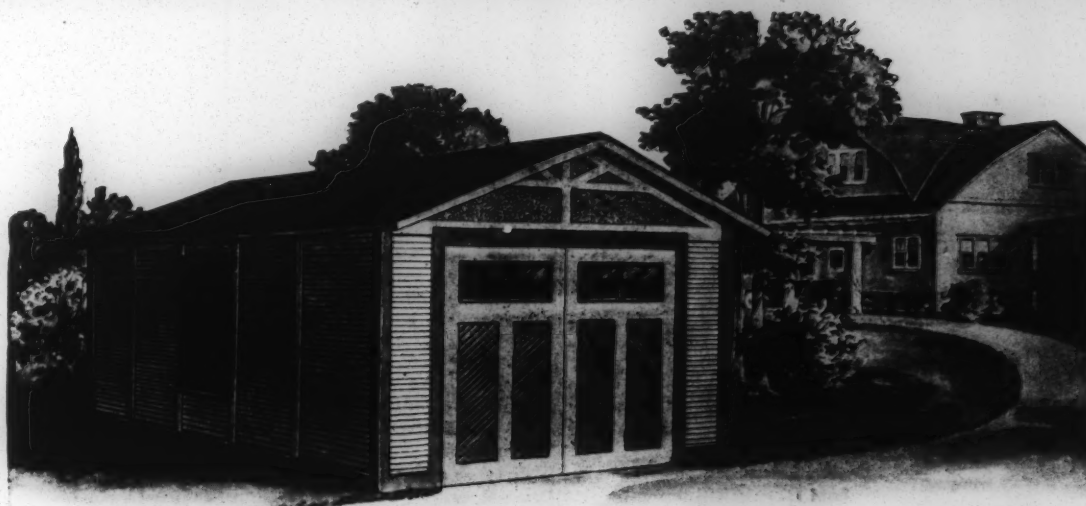
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## A TRUE STATEMENT OF FACTS

BY

**GUS EDWARDS**

This summer I, assisted by others, formulated plans for the production of an annual Revue, incorporating a company and proposing to render my services to the theatrical producing company, providing among other things, the proper backing was secured. Robert W. Soisson of Uniontown, Pa., was very enthusiastic over the plan, and immediately pledged himself to sell \$25,000 worth of the stock to his friends. The Gus Edwards Theatrical Enterprises, Inc., was incorporated under the New York State Law. Several days later Mr. Soisson wired and wrote me that he had sold \$15,000 of the stock, mentioning in his letter that he had sold \$5,000 to W. A. Stone, president of the Union Trust Company of Uniontown, Pa.; \$5,000 to George Borts, and that he (Soisson) was taking the other \$5,000. He then sent me a check for the Enterprises for \$1,500 as a ten per cent. guarantee of the sale. A call for 40 per cent. additional payment on the \$15,000 subscribed, was made one week later, and Soisson sent a check for \$6,000 and told me to go ahead with the show. On the strength of this, the company signed the principals and chorus.

The bank notified us a few days later that Soisson's \$6,000 check had not been paid. I immediately arranged to advance sufficient to cover all checks that had been drawn against it. Then Arthur S. Lyons, who had connected himself with my office, brought to me a William B. Rowland (Rosenwald), said to be connected with the Rowland Drug Syndicate of Philadelphia. Rowland assured me that he had \$70,000 to invest, and wanted to back The Gus Edwards Theatrical Enterprises, Inc., in all its branches, viz.: musical productions, music publishing, booking agency for acts, etc., etc. He made a deposit on costumes of a \$10,000 check as a guarantee that he would go further. Two days later the costumers notified me that the check was unpaid, marked "insufficient funds." After several days delay, Rowland paid enough money into his bank to cover that check. Rowland and I then went into session with my attorneys, House, Grossman & Vorhaus, to endeavor to agree upon some contract. This contract was never agreed upon. Meanwhile, negotiations continued and I kept on doing all in my power to assist the company to raise the money necessary to produce the revue, already in rehearsal. In the meantime, Rowland had given the company another check for \$1,500, also returned unpaid. Rowland kept continuing to promise the necessary backing, asking me not to approach other interests for capital and even taking upon himself the engaging of different people.

The entire Rowland proposition finally simmered down to a position where Rowland asked 30 per cent. of all stock sold, and many other terms that were unprofitable. Meanwhile, Soisson gave another check for \$5,000 to the company, and assured me that it would go through. Like the others, that check also is listed "Not Paid."

Inasmuch as I already had advanced to the company approximately \$10,000 in cash to cover the unpaid checks of Rowland and Soisson and could make no further advances, the company decided to abandon the Revue. I notified the girls in my chorus that I would endeavor to have their half-salaries paid as per their Equity contracts, although I was not legally responsible—they having been signed by the corporation.

Following are listed the amounts paid members of the revue during rehearsals: Lew Fields (staging comedy scenes) \$500; George McKay, \$350; Jay Gould, \$350; Al and Fanny Stedman, \$300; Irving Fisher, \$200; Sammy Lee (staging dances), \$1,025; Furness Sisters, \$100; Charles M. Anderson (stage manager), 6 weeks' salary, and to all chorus girls who had been rehearsing over the required time, half-salary for the fifth week.

The entire burden of advancing to the company the expenses of the rehearsals and general business made it impossible for me to go further. I have engaged most of the girls in the revue to work in my four headline vaudeville acts, shortly to be produced on the Keith Time.

**(Signed) GUS EDWARDS**

## RIVOLI

B'WAY AT 49th ST.

CHARLES RAY  
IN  
"AN OLD FASHIONED BOY"RIVOLI CONCERT ORCHESTRA  
FREDERICK STAHLBERG, Conducting

## RIALTO

HUGO RIESENFELD, Director  
WEEK BEGINNING SUNDAY, OCTOBER 24th

B'WAY AT 42nd ST

MAURICE TOURNEUR'S PRODUCTION  
"THE GREAT REDEEMER"RIALTO ORCHESTRA  
HUGO RIESENFELD, Conducting

## Gaiety

B'way & 46th St.  
Eves. 8:30. Mats.  
Wed. & Sat. 2:30John L. Golden Presents  
FRANK BACON  
in "Lightnin'"EMPIRE Broadway & 40th, Eves. 8:20  
Mats. Wed. & Sat. at 2:20DAVID BELASCO Presents  
A NEW COMEDY  
"CALL THE DOCTOR"  
By JEAN ARCHIBALDYou Hear Everywhere  
"Cheers for Fred Stone" Eve.  
WorldCharles Dillingham Presents  
FRED STONE  
In the Caldwell-Burnside Musical  
Extravaganza "TIP-TOP"GLOBE B'way & 46th St., Eves. 8:20  
Mats. Wed. & Sat. 2:20LYCEUM West 45th St. Eves.  
8:20. Mats. Thurs.  
& Sat. at 2:20David Belasco Presents  
INA CLAIRE  
in "Gold Diggers"  
By Avery HopwoodKnickerbocker B'way, 39th St. Eves. 8:15  
Mats. Wed. & Sat. 2:15GEO. M. COHAN'S COMEDIANS  
In the new Musical Comedy  
MARY  
"ISN'T IT A GRAND OLD NAME"Beginning Mon. Eve., Nov. 1  
JOSEPH CAWTHORN  
in the New Musical Comedy  
"THE HALF-MOON"  
LIBERTY THEATRE MATS.  
WED. & SAT.TIMES SQ. THEATRE  
West 42d St. Phone Bryant 21  
Regular Mats: Thursday and Sat. at 2:30  
The Selwyns Present  
FLORENCE REED  
IN EDGAR SELWYN'S NEW PLAY  
"THE MIRAGE"GOOD TIMES World's Biggest  
AT THE Show at Low-  
est Prices  
HIPPODROME MATINEE  
DAILY  
Seats Selling 8 Weeks in AdvanceBELASCO W. 44th St. Eves. 8:20  
Mats. Thurs. & Sat. 2:20David Belasco Presents  
FRANCES STARR  
in "ONE"

A New Play by Edward Knoblock

Cohan & Harris W. 42d St. Eves. 8:15  
Mats. Wed. & Sat. 2:20SAM H. HARRIS presents  
"Welcome Stranger"  
A new comedy by Aaron HoffmanHudson Theatre, W. 44th St.  
Eves. 8:30.George M. Cohan's Production of  
"THE MEANEST MAN IN THE WORLD"  
MR. COHAN IN THE TITLE ROLEELTINGE THEATRE W. 42nd St.  
Eves. 8:30 Mats. Wed. & Sat. 2:30A. H. WOODS, Presents  
"Ladies Night"  
A New Farce in Three Acts  
by Charles Andrews and Avery Hopwood, with  
John Cumberland Charles Ruggles  
Allyn King Evelyn GossnellREPUBLIC West 42d St. Eves.  
at 8:30. Mats. Wed.  
& Sat. at 2:30Earl Carroll's  
"The Lady of the Lamp"  
An Unusual PlayZIEGFELD ROOF ATOP NEW  
AMSTERDAM  
THEATREAT 11 P.M. NIGHTLY  
ZIEGFELD  
NEW MIDNIGHT FROLICVANDERBILT THEATRE, West 46th Street  
Evenings at 8:30Matinees Wednesday and Saturday  
The Musical Comedy Hit  
"IRENE"MOROSCO West 45th St.  
Evenings at 8:30Mats. Wed. & Sat. 2:30  
Wagenhals & Kemper Co. Presents  
The Mystery Play  
THE BAT  
By Mary Roberts Rinehart and Avery HopwoodCapitol B'way at 51st St.  
Edward Bowes, Mgr. DirTOM MOORE  
in "OFFICER 666"  
Capitol Grand Orchestra  
Review, Scenic, News, Digest

## The Letters of Heloise

(Continued from page 822)

we must have took about 15,000 foot of film."

"You have!" says I, wondering how come. "Pray tell, how could you have taken all this here footage without me around to appear in same?"

"Oh, that's easy Heloise," says Goldie, "you see you issent in all this here picture and we have a lot of scenes in witch you doesn't appear."

"I doesn't quite get you," says I feigning stupidity.

"Why, Heloise," says Goldie, "you know you issent appearing in every flicker and subtitle of this here super-de-luxe-double-extra-special, because it would

## Make the Plot Drag

and we have been shooting the scenes wherein you do not appear.

"Oh," says I, "now I get you! You mean you was shooting all the dirty work witch the villains and adventuresses, and crooks and gangsters, and underworld habitoonds plan behind my neck. Well, Goldie, that is alright but you know I am depending on you to keep track of my entrances and exits witch is more than I can do.

So saying I turned on my heel and left Goldbug standing there with his emotions agog and awry. Laying all kidding to one side, Margie, the way they work on these here pictures

## Gets Me All Balled Up

I issent exactly an ignorant Jane but I can tell you without fear of no prying ears that as yet I dont know what this here "Fatal Heliotrope" picture is all about. Say hello to your father for me and tell him I hope his hair has seessed to fall out."

Thine, HELOISE.

SELWYN W. 42nd St., Eves. 8:20  
Mats. Wed. and Sat. 2:30It's Arthur W. Hammerstein's  
FRANK TINNEY  
In a Musical Comedy  
"TICKLE ME"PLAYHOUSE 48th St., E. of B'y, Eves. 8:30  
Mats. Wed., Sat. & Elec. DayALICE BRADY  
(Personally) in  
ANNA ASCENDSPARK THEATRE, Columbus Circle.  
Eves. 8:20. Mat. Wed., Sat. & El. Day"A WORTHY SUCCESSOR TO 'CLARENCE'"—N.Y. Sun  
WITH  
HELEN HAYES48TH ST. Theatre, Just East of  
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OPPORTUNITY  
WITH JAMES CRANESTRAND B'way at 47th St.  
Dir. Joe PlunkettMR. and MRS.  
CARTER DE HAVEN  
in  
"TWIN BEDS"Topics Review Soloists  
STRAND SYMPHONY ORCHESTRA  
Carl Eduoarde, ConductorASTOR THEA., 45th St. & Broadway, Eves. 8:30  
Matinees Elec. Day and Sat. 2:30  
"Artistic — excellent — sweeping and stormy eloquence."

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LOUIS MANN  
The Unwritten Chapter  
By Samuel Shipman and Victor VictorWINTER GARDEN B'way, & 50th St.  
Evenings at 8:30Matinees, Tues., Thurs. & Sat.  
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BROADWAY BREVITIESWith the World's Greatest Laughmakers  
Eddie Cantor, George LeMaire and Bert Williams  
and Edith Hallor Also 60 Brevity BeautiesMAXINE ELLIOTT'S Thea., 39th St.  
Near Broadway  
Eves. 8:30. Mats. Elec. Day, Wed. & Sat. 2:30  
WAGENHALS & KEMPER CO.  
Presents

## "SPANISH LOVE"

## Holbrook Blinn in

Porter Emerson Browne's Comedy  
THE BAD MAN  
COMEDY THEATRE West 41st Street  
Mats. Elec. Day and Sat.CENTURY PROMENADE, above 62d St. &  
CENTURY THEATRE Cent Pk W.2 Different Musical Productions Nightly  
CENTURY MIDNIGHT  
REVUE AT 8:30 | ROUNDERS AT 11:30  
Prices \$1, \$2, \$3 | Prices \$1, \$2, \$3, \$5  
Dining and Dancing 6 to ClosingSHUBERT Thea., 44th W. of B'y Eves. 8:30  
Mats. Elec. Day and Sat. 2:30THE BOHEMIANS Inc. ANNOUNCE  
"The Greenwich Village  
Follies of 1920"PALACE Broadway and  
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"SOMETHING TO  
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**DIANTHA PATTISON**

### Vaudeville Bills

(Continued from page 798)

improvement in the orchestra that will be for the better and a more complete show will be the result. Whatever roses we may wish to scatter broadcast upon the living we can fling few at that American orchestra. It does not improve with the passing of years. It grows worse if anything.

The first half show had a first period that was decidedly inanimate and uninteresting. When the *C. Wesley Johnson* Company of negro entertainers showed in the second part the bill took on a new lease of life. Then *Rhoda Bernard* singing mixed songs enlivened the show considerably while *Bob Calvert* and *Tony Shayne* packed away about the biggest applause of the lot with their snappy turn which ran mainly to popular numbers.

*Clifton* and *Spartan* opened with a risley turn. One boy plays the violin at the opening and at the close of the act fooling nobody for the strength of the turn in what few tricks are attempted.

*Haggerty* and *Gordon* is a conventional "bench act," with a few timely gags of slow pressure and a few vocal efforts, singly and doubly that relied upon the lyrics to bring laughter and applause. Act only fairly well received.

*Swain's* Cats and Rats went through a routine of tricks that was applauded. Feature of turn and which held up entire routine was a boxing bout between two cats. *Henry Frye* combined a mixture of *Lew Dockstader* and *Jim Thornton* monologues to good advantage.

*C. Wesley Johnson* and Co. were a large sized hit. Former cabaret turn but a good one of its type.

*Rhoda Bernard* was hoarse and it affected her singing. She uses a jazz number, ballad, a "wop" number, in fact diversifies her songs.

The *Randall* act was a laughgetter and has a neat finish. Well played and not overplayed. *Calvert* and *Shayne* goaled them without much effort.

MARK.

### NEW ACTS

(Continued from page 798)

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at New York, N. Y., for October 1,  
1920.

State of New York } ss.  
County of New York }

Before me, a Notary Public, in and  
for the State and county aforesaid, per-  
sonally appeared C. M. Lokker, who,  
having been duly sworn according to  
law, deposes and says that he is the  
Business Manager of the Dramatic Mir-  
ror, and that the following is, to the  
best of his knowledge and belief, a true  
statement of the ownership, manage-  
ment, etc., of the aforesaid publication  
for the date shown in the above cap-  
tion, required by the Act of August  
24, 1912, embodied in section 443, Pos-  
tal Laws and Regulations, printed on  
the reverse of this form, to wit:

1. That the names and addresses of  
the publisher, editor, managing editor,  
and business manager are:

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2. That the owners are: (Give names  
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but also, in cases where the stock-  
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in any other fiduciary relation, the  
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whom such trustee is acting, is given;  
also that the said two paragraphs con-  
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knowledge and belief as to the circum-  
stances and conditions under which  
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do not appear upon the books of the  
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securities in a capacity other than that  
of a bona fide owner; and this affiant  
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said stock, bonds, or other securities  
than as so stated by him.

C. M. LOKKER.  
Sworn to and subscribed before me this  
29th day of September, 1920.

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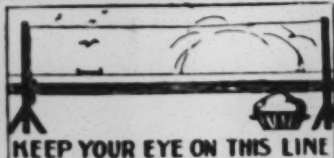
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